

The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES.—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.
[Registered for Transmission Abroad.]

VOL. 45—No. 31.

SATURDAY, AUGUST 3, 1867.

Price { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S THEATRE.

LAST NIGHT OF THE SEASON.

Benefit of Mdle. Titiens.—Reduced Prices.—Free List entirely suspended.

The usual restrictions to Evening Dress are dispensed with.

THIS EVENING (SATURDAY), AUGUST 3rd (positively the Last Night), will be presented Verdi's Opera,

"IL TROVATORE."

Manrico, Signor Mongini; Il Conte di Luna, Mr. Santley; Ferrando, Signor Bossi; Ruiz, Signor Agretti; un Zingaro, Signor Casaboni; Azmena, Madame Demerio-Lablache; Inez, Mdle. Bauermeister; and Leonora, Mdle. Titiens.

The National Anthem will be sung after the Opera.

CONDUCTOR—SIGNOR ARDITI.

Commence at Half-past Eight o'clock.

CRYSTAL PALACE.—THIS DAY (SATURDAY).

Mr. and Mrs. HOWARD PAUL (who have recently returned from America), in their Popular Songs and Impersonations, at Three o'clock. The Orchestral Band of the Company will perform during the day.

Admission, Half-a-Crown. Guinea Season Tickets free.

FAIRY PALACE, AGRICULTURAL HALL.—A

GRAND CONCERT EVERY EVENING. Admission, One Shilling.

The splendid Decorations and brilliant Illuminations designed and executed by Messrs. J. DEBRIE & SONS, together with the Transparent Royal Portraits by Mr. and Mrs. BARNARD, of Regent Street, the Prismatic Fountains invented by Mr. SILVERSTEIN, and the Fairy Gardens as on the occasion of the Grand Belgian Ball, will remain for these Concerts.

The full Programme for each Concert may be obtained at the Hall, and at all the principal Libraries and Music-sellers.

Doors open at Seven; Concert to commence at Eight.

Admission, One Shilling; Stalls, numbered, in front of Orchestra, Five Shillings; Reserved Seats, Half-a-Crown.

N.B.—SATURDAY NEXT, a GRAND VOLUNTEER NIGHT.

GRAND MORNING CONCERTS, EVERY WEDNESDAY AND SATURDAY, at the FAIRY PALACE, AGRICULTURAL HALL.

In consequence of the great success of the Morning Concert and Promenade on Saturday and Wednesday last, arrangements have been made to continue the same for a limited period every Wednesday and Saturday, when the Band of the Grenadier Guards (by the kind permission of Colonel MICHAEL BRUCE), conducted by Mr. DAN GODFREY, and the following Artists will appear:—

Mdle. Liebhart, Mr. George Perren, Herr Nagy, Miss Cecile Fernandez (Pupil of Mrs. Anderson), Mr. Lazarus, M. Levy (expressly engaged for these Concerts), Master Emile Sauret (violinist to the Emperor of Russia), and Master Auguste Sauret.

CONDUCTOR—MR. F. KINGSBURY.

PROGRAMME.

Band of the Grenadier Guards..... 2 o'clock.
The Fairy Gardens will be illuminated..... The whole Morning.
Grand Display of Prismatic Fountains..... At intervals.
Grand Concert..... 3 o'clock.
Band of the Grenadier Guards..... 4 o'clock.

The whole of the magnificent Decorations, designed and executed by Messrs. J. DEBRIE & SONS for the Grand Belgian Ball, will remain on this occasion.

The Ferns and choice Flowering Plants supplied by the eminent firm of B. S. WILLIAMS & CO., Victoria and Paradise Nurseries, Holloway, remain in great perfection.

Doors open at Half-past One o'clock. Admission, One Shilling; Reserved Seats, Half-a-Crown; Orchestra Stalls (Numbered), Five Shillings. Children admitted to Reserved Seats and Stalls at Half-price.

Carriages to be ordered at Half-past Four.

N.B.—Orchestra Stalls and Reserved Seats may be secured at Mr. Austin's Ticket Office, 28, Piccadilly; Messrs. Keith, Prowse, & Co., Cheap-side; or of Messrs. Pettit & Son, Royal Exchange, where Plans of the Hall may be seen.

HALL-BY-THA-SEA, MARGATE.

MDLE. SAUERBREY will sing, on Monday, the 5th of August, and during the week—

"ROCK ME TO SLEEP" ... BENEDICT.
"OH COME TO GLENGARIFF!" ... GREVILLE.
"MID THE ROSE LEAVES OF LOVE" ... GUERSEY.
"THE BEAUTIFUL DAUGHTERS OF SPAIN" ... GREVILLE.

MR. VAN PRAAG

HAVING returned to England from Bordeaux and Paris, after an absence of two years, begs to inform his Friends and Patrons that he has been appointed Representative and Agent for Wines, etc., for the House of Messrs. LOUIS DE LA BARTHE & Co., of Bordeaux and Paris.

Mr. V. P. invites his Friends to 244, Regent Street (Office Second Floor), where he will be happy to see them and execute their orders. Mr. V. P. is enabled to provide Wines direct from Bordeaux, by Steamers to London, guaranteeing that all Wines will be genuine, without any adulteration, to which he can give ample references to those Wines already shipped to different Houses here, which have given entire satisfaction. Mr. V. P. is enabled to avoid all Extra Charges either for Permit, Customs, and Brokerage, etc., at Bordeaux, and all Wines are put on board free of all expenses. The Charges of Custom-house Duties Freight in London must be paid for to account of the Shipper. Mr. V. P. also combines his Wine Agency with a supply of Foreign Cigars, to which he invites his Amateur Friends. Mr. V. P. supplies the above Articles at very Low Prices, and once taken on trial, he is sure his Friends will repeat their Orders.

PRICES OF WINES

Put on Board the Steamer direct from Bordeaux (France), Shipped to London Free of Expense for Permit, Customs, Cartage, Brokerage, &c.

N.B.—Expenses of Duties at London, and Freight, is chargeable to the Shipper of Wines in Casks and Half-casks, &c.

		1864.
1st Growth,	Chateau Lafite Margaux, Latour, 1864	£75 Casks.
2nd Do.	Mouton-Larose Rauzan Leoville	59 "
3rd Do.	La Grange Giscours Desmirail	51 "
4th Do.	Beycheville, D'Aux, Talmer	36 "
5th Do.	Batailley, Cos Labory Tontet Canet	31 "

WINES FROM SAUTERNES, IN CASKS.

1st Growth,	Chateau Yquem from the Marquis de Lur Saluces (Vin de tete)	£67 Casks.
2nd Do.	Chateau Tilbot, Latourblanche, Suduirault	59 "
Do.	Coutet and others, 1st Growth from Basac	35 "
Do.	2nd Do.	24 "

Superior St. Julien, St. Estephe, and St. Emillion, Tauliac,

No. 1,	Do.	£25 Casks.
No. 2, Citizen	Do.	17 "
No. 3, Do.	Do.	15 "
No. 4, Do.	Do.	13 "

WINES OF SAUTERNES.

From the best Districts Medoc No. 1	£12
No. 2	9
No. 3	8

RED WINES FROM MEDOC, IN BOTTLES.

		1858.	1862.
1st Growth,	Chateau Lafite Margaux, Latour	17s. 6d.	13s. 6d.
2nd Do.	Mouton, Larose, Rauzan, Leoville	14s. 6d.	9s. 6d.
3rd Do.	La Grange, Giscours, Desmirail	11s. 6d.	8s. 6d.
4th Do.	Beycheville, D'Aux, Talmer	9s. 6d.	8s. 6d.
5th Do.	Batailley, Cos Labory, Potet Canet	8s. 6d.	7s. 6d.
Superior St. Julien	St. Estephe Tauliac	6s. 6d.	
Do.	Do.	5s. 6d.	
Do.	Do.	4s. 6d.	
Do.	Do.	3s. 6d.	

WHITE WINES IN BOTTLES.

		1858.	1861.
1st Growth,	Chateau Yquem from the Marquis de Lur Saluces (Vin de tete)	18s. 6d. Bot.	15s. 6d. Bot.
1st Do.	Filhot, Latour Blanche, Siduirault	13s. 6d.	11s. 6d.
2nd Do.	Coutet, and others, of Basac	10s. 6d.	9s. 6d.
2nd Do.	Do.	7s. 6d.	8s. 6d.

COGNAC IN BOTTLES.

Cognac Tin Bois, 6 years old	8s. 6d.
Do. Champagne, 10 years old	9s. 6d.
Do. Great Do. 25 "	15s. 6d.

N.B.—Mr. VAN PRAAG will, if required, attend to entering the Goods at Custom House, &c., and deliver the same by cartage at the residences of his Customers, by charging a small commission.

VAN PRAAG'S GENERAL AGENCY OFFICE,

244, REGENT STREET (Office Second Floor), CORNER OF LITTLE ANGILL STREET.

HERR LOUIS ENGEL has REMOVED from GROSVENOR STREET to 62, MOUNT STREET, GROSVENOR SQUARE, three doors from Park Lane, where letters or engagements for the Harmonium may be addressed.

**BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.**

ROYAL ASSEMBLY ROOMS, MARGATE.—MDLLE.
RITA FAVANTI will sing during the week the new Spanish song, by AUGUSTUS GREVILLE, "THE BEAUTIFUL DAUGHTERS OF SPAIN," and the new Ballad by WELLINGTON GUERNSEY, "I SAT WITH ONE I LOVE LAST NIGHT."

ROYAL ASSEMBLY ROOMS, MARGATE.—The Band
of this fashionable Establishment will perform nightly during the week—
"LE FLEUR DU PRINTEMPS WALTZ" ADELINA PATTI;
AND

"THE LIGHT DIVISION POLKA" WELLINGTON GUERNSEY.

TO THE BENEVOLENT.

MR. BUSCH, a German Professor of the Pianoforte, who has been in this country for fifty years, and in his day was a popular Teacher, is now, when eighty years old, stricken, not only by the infirmities of age, but by pecuniary misfortunes beyond his power to avert. His Friends and old Pupils are desirous to assist in getting up a Subscription to relieve him in his necessity, and will be glad of the Aid of the Benevolent; for which purpose Donations will be thankfully received by Messrs. CHAPPELL & Co., Bond Street.

MADAME SEBRI FLEMING (Pupil of Mr. HOWARD GLOVER) respectfully announces that she is at liberty to accept engagements as SOLO PIANIST in London or the Provinces. Address care of Messrs. DUNCAN DAVIDSON & Co., Foreign Music Warehouse, 244, Regent Street, W.

MDLLE. ANGELINA SALVI, Prima Donna (Soprano Contralto) from the principal theatres in Italy, has arrived in London and is open to engagements for Opera (Italian and English) Concerts, Oratorios &c. Address care of Messrs. DUNCAN DAVIDSON & Co., Foreign Music Warehouse, 244, Regent Street.

MDLLE. RITA FAVANTI will sing at Mr. Gardner's Rooms, Margate, August 5th, 6th, 7th, 8th, 9th, and 10th. All communications relative to engagements to be addressed to her residence, 28, Abingdon Villas, Kensington.

MR. LEONARD WALKER will sing "MIEI RAMPOLLI," and "LARGO AL FACTOTUM," at the Beaumont Institution, on the 5th of August, and at Myddelton Hall, the 16th.
"It is many years since we heard any English singer sing so well this glorious buff song, 'Largo al factotum.'"—*Extract from "Musical World."*

MR. WILFORD MORGAN will sing his immensely popular song, "MY SWEETHEART WHEN A BOY"—in August, at Eastbourne; and at all his Engagements during the Season.
"Mr. Wilford Morgan gave 'My Sweetheart when a Boy' so exquisitely that he was recalled."—*Morning Advertiser.*
"Mr. Wilford Morgan (of whose very successful debut at a Philharmonic Concert we lately had occasion to speak) sang a pretty song, composed by himself, 'My Sweetheart when a Boy,' displaying vocal qualities which probably come nearer to Mr. Sims Reeves than any other English tenor of the day."—*Globe.*
"Mr. Wilford Morgan was encoored in his own song, 'My Sweetheart when a Boy.'"—*Morning Star.*

CHARLES HALL, BY THE SEA, CHEF D'ORCHESTRE
AT MARGATE,
FOR THE SUMMER SEASON.

MR. KING HALL (at present SOLO PIANIST at the Hall-by-the Sea) will be happy to receive pupils on his return to Town, of which due notice will be given.

HERR SCHUBERTH (Director of the Schubert Society) has the honour to announce that his engagements on the Continent will terminate in October next, when he will return to London. All letters to be sent care of Messrs. DUNCAN DAVIDSON & Co., 244, Regent Street, W.

TO PIANOFORTE PLAYERS.—Published, this day, a new SCHOOL OF VELOCITY AND EXPRESSION FOR THE PIANOFORTE, comprising all the Major and Minor Scales, with short Preludes and Modulations in all Keys. By IMMANUEL LIEBICH. 5s.; free by post for 28 stamps.

THE SULTAN'S MARCH. Arranged for the Piano by STEPHEN GLOVER. 2s. 6d.; free by post for 16 stamps.

BUILT A BRIDGE OF FANCIES. An easy, elegant Song, by the Composer of "Fading Away." 3s.; free by post for 19 stamps.

THE SNUFF BOX. For the Pianoforte. By J. LIEBICH. 4s.; free for 19 stamps. "A worthy companion to the composer's 'Musical Box.' Very pleasing, and by no means difficult."—*Orchestra*, July 29.

THE PIANOFORTE: its Origin, Progress, and Construction, with Progressive Specimens of Music. By Dr. E. F. RIMBAULT. £1 10s. An exhaustless fund of information for the musical student. Postage free.

London: ROBERT COOKS & Co., New Burlington Street.

Fourth Edition, One Shilling.

SIGHT-SINGING, by J. C. WALKER: a very simple method, according to the Established Notation.
London: NOVELLO, EWER, & Co.

THE VOCAL SONATA,

(Just Published, Price 12s.)

A SONATA DUO, for Voice and Piano composed by CHARLES FOWLER. The first and only Sonata ever written for the voice and piano. The author has arranged to supply the musical profession with copies at 2s. 6d. each. On receipt of 2s. 6d. in stamps or otherwise, from a musical professor, addressed to Mr. Charles Fowler, Torquay, Devon, a copy will be forwarded by return of post.

"A sonata, in regular form, for the voice and piano."—*The Times.*
"At Mr. Charles Fowler's morning concert, given at the residence of Miss Burdett Coutts, several interesting novelties were presented, the most striking of which was a Sonata of Mr. Fowler's composition for the voice and piano."—*The Morning Post.*
"The programme comprised, as may be supposed, many compositions from the pen of Mr. Fowler, the most important of which, and indeed a novelty of its kind, was a Sonata, in full proportions, for voice and piano, played by the composer and sung by Mdllr. Bauermeister."—*The Standard.*

New Edition, Just Published, of

DOCTOR STERNDALÉ BENNETT'S

CAPRICE FOR THE PIANOFORTE, Op. 22.

This popular and classical work has now become one of the standard works of the day.
S. BREWER & Co., 23, Bishopsgate Street Within.

THE ART OF SINGING:

A COURSE OF STUDY AND PRACTICE FOR

THE VOICE,

By T. A. WALLWORTH,

A *Cytherean* method, upon which has been formed the voice of his pupil, Miss Lucy FRANKLIN, and those of other successful pupils.

Full Music size, 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street, W.

NEW SONGS BY SIGNOR GIUSEPPE CAMPANELLA.

	s. d.
LONELINESS	3 0
LO IMPROVISATORE DEL VILLAGGIO	3 0
L'ORTOLANELLA	3 0
LA SPINAZZOLESE	3 0
L'ITALIA	3 0

London: Cramer & Co. (Limited), 210, Regent Street, W.

NOTICE.

"LISCHEN ET FRITZCHEN," by Offenbach.

CAUTION.

MESSRS. DUNCAN DAVIDSON & CO., having purchased the Copyright for England of M. Offenbach's "LISCHEN ET FRITZCHEN" ("Conversation Alsacienne"). Publishers are cautioned not to import or publish any portion of that work, but are requested to send their orders only to Messrs. DUNCAN DAVIDSON & Co.
London, 244, Regent Street, June, 1867.

In the Press,

The complete Vocal Score of J. OFFENBACH'S most popular Operetta of
"LISCHEN AND FRITZCHEN,"
FOR TWO SINGERS.

The English Version written and adapted for Public or Private Performance
By WELLINGTON GUERNSEY.

This celebrated "Conversation Alsacien" has been performed by Miss Robertine Henderson and Mr. Whiffin before the Prince of Wales (by special desire), and nightly at the French Plays, St. James's Theatre, during the season. It has been acknowledged as a *chef d'œuvre* of M. Offenbach at every lyrical theatre in Europe. The Overture and Vocal Pieces, with English version attached, will be published separately. The Libretto can also be had, with every direction for performing this charming piece either in the drawing-room or on the stage. The Orchestra Parts can be had of the Publishers. (Copyright.)

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

Just Published,

"IF THOU WILT REMEMBER,"
BALLAD.

The Poetry by CHRISTINE ROSETTI.

The Music by A. L. TRAVENTI.

Price 3s.

London: DUNCAN DAVIDSON & Co., 244, Regent Street, W.

A MANUAL FOR COMPOSERS, &c.*

(Continued from p. 497).

CHAPTER XV.—Continued.

SECTION IV.—ON INSTRUMENTS OF PERCUSSION.

Of Tympani or Kettledrums.

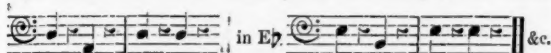
173. All instruments which are struck to produce sounds are called *instruments of percussion*. Those most generally used in orchestras are the *tympani*—copper basins with prepared leather coverings, and screws for tuning.

174. There are always two employed, although three and four have on occasions been employed.

175. According to custom the *tympani* are tuned the fourth from each other—the tonic and the dominant. This may be changed to produce certain effects, and tuned in major or minor thirds—sixth, &c.

It has been frequently stated that the tuning of the *tympani* can only be proximate, and their effect more noisy than harmonious. Hence they have been employed in chords, which did not contain their notes. This idea is a false one. Small *tympani* are deficient in sonority, and only gives out a hard, dry sound; but when they possess the necessary capacity, and are well constructed they emit very perceptible sounds to the ear of a musician. True, they may occasionally absorb the sound in a *forte*, yet when well played they are far from disagreeable particularly if properly tuned.

176. There are two modes of writing for the *tympani*; the one representing to the eye the tonic and the dominant of the key, in the real state of their pitch—for example, in D write



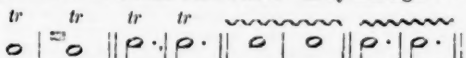
The others—the tonic and the dominant—are always represented by C and G, and the performer is apprised of the key of each note by writing on the part *Tympani in C*, *Tympani in D*, &c. The former system is preferable for the following reasons.

179. In the keys of B \flat , B, C, D, E \flat , E, the tonic is the upper note, and the dominant is written the fourth above. In the keys of F, G, A \flat and A. The tonic is the lower note, and the dominant is written a fifth above. These different manners of tuning depend upon the sonority and tension of the skins, and is consequently necessary.

180. There are two modes of marking the roll of the *tympani*—in the one, under the notes double or triple bars are put according to the quickness required, thus



—in the other, the notes for the whole duration of the bar are written, and over these notes are placed the two letters *tr*, the abbreviation of the Italian word *tremolo*—or by this sign



181. Certain effects require the *tympani* not only to be played with lightness, but to keep down the sound, and not sudden. This latter effect is obtained by placing some light material over the skins, or by covering the striking part of the stick with some soft kind of skin. If this effect is to be produced, the composer should indicate it by the words—“*Veil the tympani*.”

182. When the *tympani* are required in two consecutive pieces with changes of key, some bars rest should be given to afford time for tuning.

CHAPTER XVI.




Of the Side Drum.

183. The side drum is occasionally employed in military music and in dramatic music. In a march, or in a quickstep it is almost indispensable.

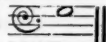
184. The side drum part is written upon a single note, the instrument being particularly monotonous—the choice of note is

unimportant, though most writers use



The roll is marked similarly with the *tympani*—the sharp stroke by , the flat beat by , and the other by .

185. There is another kind of drum, and which is longer, the sound heavier, and less loud. This is mostly used in military bands in lieu of *tympani*, which latter cannot easily be removed, and is called the tenor drum.

As a distinctive mark in scores this part is written, to distinguish it from the side drum or *tympani*, thus , otherwise all the indications are the same.

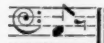
CHAPTER XVII.

On the Bass Drum and Cymbals.

186. The bass drum was formerly only employed in military music, but in latter times it has been received into all orchestras to mark the rhythm in massive effects.

The bass drum is scarcely used except in *forte* passages; there are, however, effects to be worked out with it even in *piano* passages.

187. The bass drum is struck in separate and distinct blows,

indicated by  or by .

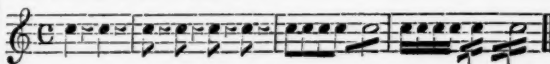
185. *Cymbals* are two metallic plates, with a concave centre, struck one against the other. Turkish cymbals are deemed the best.

The cymbals are played from the same part as the bass drum, and generally together.

CHAPTER XVIII.

Of the Triangle.

189. This instrument, which takes its name from its form, can be used in any key. For *piano* effects a kind of *tremolo* is used. Its various beats are thus indicated:



SECTION V.

CHAPTER XIX.

On the Score, and its various dispositions.

190. The Score is the conjunction of all the vocal and instrumental parts which enter into the formation of a piece of music. These parts are disposed one above the other, so that the writer may judge of the effect of his conceptions; and also that the conductor, or leader of an orchestra may at a glance enter into these conceptions, and observe whether singers or instrumentalists are correctly carrying them out.

191. There are various modes of filling in a score. In Italian scores and in those of Mozart, the violins are placed at the top of the page; these are followed by the tenor, then follow the flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, *tympani*, violoncelli and contra-bassi. The principal objection to this disposition is the distance between the violins and basses, and to render the reading of the quartet to the conductor or leader a task of unnecessary difficulty.

The second mode of writing a score belongs to the French school, which is the same as that Beethoven adopted. In this mode the sharp wind instruments, are placed at the upper part of the page, followed by horns, trumpets, bassoons, trombones and *tympani*, the violins—tenors, violoncello and contra-bass: the four latter at the bottom of the page. This is infinitely more advantageous.

The third mode, adopted by Haydn and others, the brass instruments are placed at the top of a page followed by the flutes, clarinets, oboes, and the four stringed instruments at the bottom of the page.

192. The following table will show how a score of orchestral music should be written and disposed, each instrument at its own pitch, the second for the score of a military band, the third for a brass band.

* By F. J. Fetis. Translated from the original by Wellington Guernsey.

No. 1.—Plan of a Full Orchestra Score of a Symphony or Overture.

Allegro.

Petite Flûte.

Grande Flûte.

Haut-bois.

Clarinets in A.

Cornet in D.

Cornet in A.

Trumpets in D.

Trombones.

Bassoons.

1st Violin.

2nd Violin.

Alto.

Violoncello.

Contrabass.

Timbales.

(To be continued.)

CHURCH MUSIC IN MANCHESTER.

The charge sometimes made against the music of St. Peter's, that it is "operatic," could not for a moment be applied to that of St. Alban's. As David in Sheridan's *Rivals*, in his horror of the gentlemanly practice of duelling, thanked God that no one would ever take him for a gentleman, so the worshippers at St. Alban's may utter a similar thanksgiving for the entire absence of everything of an operatic character in their so-called musical services. Operatic music may not be, and is not as a rule, devotional, although we have heard upon the lyric stage music fifty times more devotional than much that passes for such in our churches,—witness Agatha's simple prayer in *Der Freischütz*, Mozart's "Ah perdono," and many others; but it is, at all events, for the most part beautiful, and embodies many, if not all the resources of music in its present perfected form. The compilers of the music for use at St. Alban's seem to have tried hard to divest it of every vestige of beauty, and, it must be admitted, they have succeeded tolerably well. But for certain stubborn instincts, which have been planted in us for some purpose or other, and which will crop out even amidst the dry stubble of mouldy and crotchety theories, their success would have been most complete. As we have a musical school of the future, which, starting from Beethoven, who is considered to have brought it to its period of adolescence, leaves Mr. Richard Wagner and some smaller lights to commence its mature period, so we have a school of the past, of which Mr. Helmore, who has more than once, very unsuccessfully we are glad to say, endeavoured to convert the good people of Manchester to his views, may be considered one of the chief apostles. This school, making a desperate jump backwards over a period of thirteen centuries, right over the heads of Mendelssohn, Beethoven, Mozart, Haydn, and all the great masters who have laboured to perfect the divine art of music, religious music included, has come to its feet in 590, in which year Gregory, surnamed the Great, was elected to the Papedom. The said Gregory appears to have been a musical reformer, and it is his music, or rather the music which he selected from the existing music of his day for the Christian services, that our school of the past has decided to adopt for the Church service of the present day. This is the music adopted at St. Alban's, and as they are rather proud of their Gregorian music, they will not object to our designating them "Gregorians," in order to distinguish them by a word from those who uphold Church music of a different character.

What is Gregorian music, many, perhaps most, of our readers may inquire? To answer this question, we, too, must take a jump, and a bigger jump, too, than that of the Gregorians, backward, and see what were the antecedents of the Gregorian music. In the earlier ages of the Christian Church the only existing music in the least adapted for religious worship must have been derived either from the Greeks or the Hebrews, or from both; probably it was a mixture of the two. But what was its character? We know that amongst the Greeks music never existed as an independent art, but was simply the handmaid of poetry, serving only to regulate the inflections of the voice, necessarily very limited in extent, and never amounting to more than a sort of recitative or monotonous chant, never reaching to melody in the modern acceptance of the word, and unaccompanied by harmony, except of the baldest and most meagre character; because, notwithstanding the fact that several of their mathematicians pretended to establish a scientific system of music, they were entirely ignorant of the true principles of the art, which have only been made known in the last two centuries. As an illustration of Greek ignorance, one fact only needs to be mentioned. Out of the seven harmonious combinations which with duplications form the basis of modern harmony, the Greeks could only use three (the 4th, 5th, and octave), owing to the inability to tune their lyres, so as to admit of the other four being used. And in perfect accordance with this fact, we find that up to, and even much later than, the 10th century, the harmony, that is, the "diaphony" and "organum" of the period consisted of no other intervals than the three just named. To modern ears the thing would be intolerable. Any music that the early Christians derived from the practice of the Hebrews would be of the same character, dull and monotonous, scarcely going beyond the range of ordinary speech. With this so-called music things went on in the best way they could; and how they went on may be surmised from the fact that the Council of Laodicea, in the year 315, saw no means of securing decency and order in public worship but by forbidding the laity to sing in church at all, until the year 374, when St. Ambrose was elected Bishop of Milan. He was the first reformer. Taking the Greek music as a starting point, he selected from among the numerous "modes" of the Greek musicians four which seemed to him sufficient for the use of the rude people over whom he presided. These four modes corresponded in a rough way to the modern "keys" or scales of D, E, F, and G. We say in a rough way because none of them corresponded exactly to our keys, either major or minor, while the third of them, F, entailed a difficulty which for ages after was a great stumbling block, viz., the juxtaposition of F and B, a difficulty which was embodied in

the well-known phrase *Mi Contra fa diabolus est*, and which was only got rid of by the establishment of the modern system, which every musician knows is the true one.

During the two centuries which separated the Milanese Bishop from Gregory, "the institutions of the former," to use the words of Mr. Hullah, fell (as might be expected in such an age) into utter confusion. By the end of the sixth century (bear in mind that Gregory was elected in 590) every trace of rhythm would seem to have been obliterated from Church music. In these circumstances what reforms did Gregory introduce? Did he provide better melodies for the Church service? Not at all. The rhythm was gone. Let it go, we may suppose him saying; the Church service shall henceforth be conducted without rhythm, all notes shall be of one uniform length, and there shall be only one syllable to each note. All shall proceed with steady, uniform pace. Hence the phrase *Cantus firmus* was the designation of the Gregorian chant. Gregory, however, did one thing, which, under the circumstances, may be considered a good. To the four scales of St. Ambrose he added four others, thus giving a greater range for the voices, although he added four, termed plagal to distinguish them from the others, which were termed authentic, were in character precisely like the first, corresponding, we may add for the information of our musical readers, to the modern keys of A, B, C, and D; in the same loose way, however, before indicated. The ecclesiastical "tones" then were said to be eight in number, corresponding to the letters A, B, C, D, E, F, G, A, but there could only be seven, the two A's being duplicates of each other, and even those seven had to be cut down to four, or at most five, from the "diabolus" existing between F and B. Let anyone then examine music denuded of melody, of rhythm, and of harmony, and try to form a conception of its character. If he fail to bring it before his mind's eye, or rather mind's ear, let him attend St. Alban's Church, and the hideous thing will be forced upon him. This so-called music, without melody, rhythm, or harmony, inevitably suggests, ludicrous as it may seem, the celebrated Nightingale Club, where—

"The singers no doubt would have greatly excelled,
But for want of taste, voices, and ears."

Try to imagine painting without beautiful drawing, without "lines of beauty," without colour, and without proportionate design; where there shall be no curves, and no light and shade. This is Gregorian music; this, we are ashamed to say it, is the music at St. Alban's. And why, thus insanely, do these Gregorians throw overboard all the elements of beauty in their Church service? Do they imagine for a moment that this miserable stuff can either express or excite devotional feeling? If so, they deceive themselves. We are willing to admit that the worshippers of St. Alban's are as sincere and as devout as other Christian worshippers. Gregorian chants cannot uproot what nature has implanted; but if it be contended that devotional feeling is any way developed, strengthened, or purified by an ignorant rejection of an art which, under proper restrictions, has for ages tended, more than anything that could be named, to foster and keep alive that feeling, we say No, emphatically, no, it cannot be, because it is opposed to all we know of the beneficent designs of Providence, who has made nothing in vain, and who would never have given to man so splendid a gift as that of music to be contemptuously rejected, and made naught even while worshipping the Giver.

There is one feature in the musical service of St. Alban's which it would not be right to pass over, and that is the use of the organ. The organist is evidently a man of taste and judgment; we indeed pity him for having so difficult a task imposed upon him as that of accompanying in modern keys and modern tonality a set of meagre chants in which there is neither key nor tonality, properly speaking; but to his credit, it must be said, he gets over the difficulty wondrously well, and when he has a chance, as in the filling up of the pauses made in the Communion Service by the administration of the bread and wine for example, of throwing overboard the Gregorian *Cantus firmus* altogether, he does it with right good will and with great judgment. How beautiful, and really divine, seemed a little bit of pure melody, either his own or a reminiscence from the rich hive of one of the great masters. It seemed like the blessed sunlight which reaches you on emerging from the gloomy windings of a dark cavern. The Gregorian chants are intended to be sung in unison and by the whole congregation united, and for this purpose the organ is indispensable. But for this aid heaven knows where the singers would get to. But if any of our readers would like to know what kind of "unisons" these are, let him plant himself, as we did, in the midst of a few male voices, and listen to what is going on around him. Passing by the harshness which characterizes all untrained male voices he will hear precious few unisons, and no harmony. We did, indeed, hear a faint attempt to get up an alto part, but it was quite *sotto voce*, and the singer seemed as if he was afraid of being branded with heresy if he persevered. If we had been allowed to sit amongst the ladies of the congregation, things might have been pleasanter for us. But this intermixture is not allowed at St. Alban's. The anthem

was a hymn of the smallest kind, having about it nothing beyond mere prettiness. It might, indeed, be characterized as childish, and in conformity with this, it was noticed in Mr. Helmore's exhibitions in Manchester that when the music was not dreadfully Gregorian it was childish or puerile, and as far removed from devotional as it well could be. Nor is this wonderful when it is considered that the Gregorians have gone to the infancy of the art for their religious music.

The most competent judges have united in condemnation of the Gregorian music. We have no room left for quotations, but we must give one opinion, viz., that of Mendelssohn. Writing from Rome to his old master, Zelter, in Germany, he exclaims, "I can't help it; it shocks me to hear the most solemn and beautiful words chanted along to such unmeaning hurdy-gurdy sounds. They call it *Canto fermo*,—Gregorian. That doesn't signify. If in former times things were not deeply felt, or could not be done better, we can do better now; and there is certainly nothing of this monotonous handicraft in the words of the Bible; there everything is vigorous and genuine, and, besides that, is as well and as naturally expressed as it is possible to be. Why then should it sound like a formula? Is that what they call Church music? Certainly it has not a false expression, for it has no expression whatever; but is it not downright profanation of the words? Thus, hundreds of times during the ceremonies here I have been quite savage; and when people come and say 'how beautiful it is!' it sounds like a bad joke; and yet they mean it seriously." Let us, in conclusion, earnestly recommend these words of the greatest of modern musicians, of a pious Christian, and an incomparable critic, to the serious consideration of such of our Gregorian friends as are not too far gone.

FREE LANCE.

REVIEWS.

The Chimes of Westminster. Song. Composed by the Hon. Mrs. FREDERICK YELVERTON. [London: Boosey & Co.]

THIS is a semi-sacred song, having a simple expressive melody, and an easy *arpeggio* accompaniment which adapts it for very general use. The refrain in each verse is suggested by the chimes of the great clock, and the whole is unaffected and pleasing.

Root and Leaf. Song. Words by OWEN MEREDITH. Music by M. JANE RONNIGER. [London: Ewer & Co.]

THE words of this song are of a very superior order, but the effect of their setting is marred by a monotonous rhythm. There is a sameness, also, in the character of the accompaniment, which might easily have been avoided. Nevertheless the composer has made a laudable attempt to give a musical illustration to her subject.

Ritorno a' campi (The Return Home). Duetto per soprano e contralto, di G. LUCANTONI. [London: Ewer & Co.]

THIS is a charming duet, bearing on every page the mark of a musician. Its themes are fresh and melodious; the parts, moreover, are real parts, not mere sequences of thirds and sixths, and the rhythm has all needful variety. As it is easy both for voices and accompanist, this duet simply requires to be known in order to enjoy extensive favour. The words are printed both in Italian and English.

I have waited for the Summer Time. Song. The words by JESSICA RANKIN. The music by PERCY HONEY ATKINSON. [London: Charles Jeffreys.]

THESE are days when small respect is felt for old traditions either in politics, art, or religion; and it is not surprising, therefore, to find that a dead set is being made against the once accepted rules of musical composition. Here is Mr. Atkinson, for example, proving in the song before us, that he cares nothing at all for the prohibition of consecutive perfect fifths and octaves, since he uses them in the most open manner. Mr. Atkinson may be wise in doing so—he is certainly bold; but if we must have these things, we prefer them well covered up. In other respects the piece calls for no remark.

The Better Land. Song for mezzo-soprano. Poetry by Mrs. HEMANS. Music by WILHELM SCHULTHEIS. [London: Angener & Co.]

HERR SCHULTHEIS has set Mrs. Hemans' familiar words well and thoughtfully. Waiving the possible objection that he has adopted a style slightly more ambitious than is warranted by the theme, we have nothing but praise for the result of his labours. The accompaniment, an admirably distinctive feature in the song, is agreeably varied, and bears marks of more than common attention. Herr Schultheis may justly claim the credit of having given us one of the best settings of this favourite little poem.

La Dichiarazione (The Declaration). Duetto per soprano e tenore, di G. LUCANTONI. [London: Novello, Ewer, & Co.]

THE first part of this duet (in C major) is pretty and piquant, but the second part, which follows an abrupt change into D flat major and finishes in that key, is hardly so satisfactory. Still, the piece as a whole is agreeable, and, if well sung, would be well received.

Tarantella for the Pianoforte, by HENRY TREMBATH. [London: Ashdown & Parry.]

It is not often that a Tarantella is given us one which is fairly worthy of the title on account of its unflagging spirit and a certain speciality of treatment. We can commend the piece before us to any one in want of a light and sparkling musical trifle.

Une Pensée à la Pologne, pour le piano, par Madame M. FUMEO JAGIELSKA. [London: Chappell & Co.]

It is evident that the aim of the composer of this piece was to provide an elaborate exercise in *arpeggio* and octave playing. She has succeeded; but by what mysterious chain of circumstances *arpeggios* and octaves are connected with Poland we are at a loss to guess.

Deux Variations sur l'Ave Maria de Ch. Gounod, par M. FUMEO JAGIELSKA. [London: Schott & Co.]

We wish it were possible for John Sebastian Bach to see this effusion, notwithstanding the probability of its throwing him into a violent passion. The old *Cantor* would probably think M. Gounod sufficiently impudent in constructing upon his first prelude that now famous and voluptuous melody. But what would he say on beholding Madame Jagielska mount upon the shoulders of the French composer, and from that eminence let off a shower of musical fireworks so dazzling that the eye can see nothing else? Naturally enough he would object to being made the base of a "human pyramid," in which the apex gets all the glory. Looked at for itself, however, there is no doubt that the piece under notice is as brilliant and showy as the fashion of the day could desire.

Memories of Home. Romance for the Pianoforte. Composed and dedicated to his wife by SYDNEY SMITH. [London: Ashdown & Parry.]

MR. SMITH is well known as one of our most popular writers of drawing-room pianoforte pieces, and anything from his pen is sure to be favourably received. The position he has attained is one fairly earned by the beauty and fluency of his melodies, and by the gracefully effective ornamentation he throws around them. In the composition under notice these qualities are undeniably present, and the effect is in the highest degree pleasing. Like all Mr. Smith's pieces, it presents the minimum of difficulty consistent with the object to be attained.

Oh! let me only breathe the Air. Song. The poetry by THOMAS MOORE, from *The Paradise and the Peri*. The music composed by CHARLES SALAMAN. [London: Metzler & Co.]

MR. SALAMAN has made an elaborate attempt to illustrate Moore's impassioned words, and not without some degree of success. It may be objected that the melody here and there sounds familiar, and that the construction of so much of the accompaniment upon a *pedal* is not only ineffective but betrays a poverty of resource. Admitting this, however, the song is by no means such a failure as, looking at its ambitious character, one might have expected without doing the least injustice to the composer.

Senza Speranza (Hopeless). Romanza di G. LUCANTONI. [London: Novello, Ewer, & Co.]

A DREARY song upon a dreary subject. The composer evidently respects the "fitness of things," and may rest assured that if his song be sung at all it will be by some one whose life is a "weary sigh." The unity will thus be complete. THADDEUS EGG.

VIENNA.—The Viennese journals congratulate the public on the fact that a successor has at length been found for the eccentric and meteoric Mdle. Ilma de Murska. The successor is Madame Pauli Markovics, from the Pesth theatre, who made her first appearance recently as Isabella in *Robert le Diable* with undeniable success. The second appearance of the new lady was in *Dinorah*, about which opinions were divided, no one exactly venturing to assert that the *remplacante* was as good as the original.

FLORENCE.—The Peoples' Concerts at the Pagliano Theatre have met with a degree of success surpassing all expectations. They were established on the 17th May last. The orchestra, under the direction of the Cavaliere Mabellini, consists of a hundred picked musicians. Among the works that have pleased most have been Beethoven's Septet, and C minor Symphony; Mendelssohn's overture to *A Midsummer Night's Dream*; the *Tannhäuser* march; Beethoven's Kreutzer Sonata; and Meyerbeer's overture to *Struensee*.

NEW YORK.—A Musical Festival was held from the 3rd to the 6th June. The principal works performed were, on the 1st day: Handel's *Messiah*; on the 2nd day, the *Othello* overture and the 46th Psalm, by Ritter, together with Mendelssohn's *Lobgesang*; on the 3rd day, Haydn's *Creation*; on the 4th day, Beethoven's Violin Concerto, and *Sinfonia Eroica*, and a Pianoforte Concerto by Henselt.

ROYAL ITALIAN OPERA.

The operas performed last week were *L'Africaine*, *Don Carlos*, *Don Giovanni*, *Faust e Margherita*, and *Romeo e Giulietta* (twice). Thus the doors of the theatre were open six nights in succession—a fact which would have surprised our forefathers, hardly less than the "extra performances at reduced prices, with no restrictions as to evening dress," at the other house. But times change, and theatrical fashions with them. Formerly the Italian Opera was a luxury for the few; now it has become almost a necessity for the many. The performance on Saturday night, the last of the present season, attracted the most crowded and brilliant audience of the year. Not a visible nook was unoccupied; and a very large number of persons, as we are informed, were unavoidably denied admission. The opera was M. Gounod's *Romeo e Giulietta*, about the complete success of which, however the merits of certain parts of the music may be open to discussion, there cannot now be a doubt. This was its seventh representation within a brief space of time, and on the whole we are inclined to think it the best. About the Juliet of Mdle. Adelina Patti we have only to restate our conviction that a more finished and eloquent piece of acting, a more ideal embodiment of one of Shakspeare's poetic creations, has not been witnessed by the present generation of playgoers. The oftener it is seen the better will it be appreciated; for it is simply impossible at one sitting to catch every one of those subtle and delicate touches, rather the inspirations of genius than the suggestions of art—although in a measure the combined product of both—that help to make up a performance in its way unique. We were glad to observe that Signor Mario, a Romeo worthy such a Juliet, had at length discarded the soliloquy that leads to the first secret interview between the lovers (the scene of the "Balcony"). Nothing is lost by its omission. On the contrary, something is gained. The incidents are now brought closer together, and the dramatic effect thereby considerably enhanced. The opera was heard on Saturday night with unqualified satisfaction. The unanimous encore awarded to the lively waltz-movement, so brilliantly sung by Mdle. Patti at the *fête* of the Capulets (Act I.), was an early indication of the humour of the audience. And so things progressed to the end. The quartet after the marriage (Mdles. Patti and Anese, Signors Mario and Bagagiolo) was also called for again; the scenes of the Garden, the Bedchamber, and the Monumental Sepulchre were listened to throughout with absorbing interest; and at the conclusion, not for the first time, Juliet and Romeo were brought before the lamps to be applauded with spontaneous enthusiasm. The curtain then rose again for the National Anthem, the first solo in which was delivered by Mdle. Patti in a singularly emphatic and expressive manner; though surely a scene better in keeping might have been selected for such a solemnity than the dismal picture of the sepulchre. After the anthem a loud call was raised for Mr. Costa, whose unremitting exertions during a season of more than usual responsibility had legitimately entitled him to this marked compliment, and whose appearance at the side wings was the signal for a new demonstration.

On the whole, Mr. Gye's supporters have small reason to be dissatisfied with the entertainment provided for them in the course of the season which terminated with the performance thus briefly described. Referring to his prospectus, we find that in most important particulars promise and fulfilment have gone hand in hand. True, we have not had *Fidelio*, with Madame Maria Vilda as Leonora; nor the *Gazza Ladra*, the *Etoile du Nord*, the *Puritani* and *Rigoletto*, with Mdle. Patti as the heroine of each; nor have we had a single performance either of the *Huguenots* or *Lucrezia Borgia*, nor has Mdle. Patti once appeared as Margaret, in M. Gounod's still popular opera; nor, finally, have we witnessed the long-promised *Fra Diavolo* of Signor Mario. All these, nevertheless, were put down; but while the last was never really expected by the well-informed in operatic matters, the first was apprehended with something like concern. The familiar works of Meyerbeer, Bellini, Donizetti, and Verdi will rather gain than lose by a short period of repose. Moreover, the *Lucrezia Borgia* of last year, as few can have forgotten who witnessed it, was Mdle. Maria Vilda! *Fidelio*, no doubt, would have been universally regretted had Mdle. Pauline Luca been announced for Leonora; but, under the circumstances, the only real disappointment was caused by the non-production of Rossini's ever fresh and ever welcome *Gazza*

Ladra, in which, some years since, Mdle. Patti played Ninetta with a success that would have warranted its frequent repetition. On the other hand, Mr. Gye deserves a vote of thanks for letting a season go by without one representation of that irrepressible *Trovatore*, which used not more often to be given on its own account, or as a test of the capabilities of new comers, than as a substitute for other and better operas, at a moment's notice unavoidably withdrawn. A whole season without *Il Trovatore* is a season to be remembered.

In the list of engagements we only find the names of two artists who have failed to make their appearance—Mdle. Louise Liebhart and Signor Ronconi. The latter—a host in himself, and who in certain operas, which will easily occur to our musical readers, has been terribly missed—could ill be spared. It is doubtless owing to the absence of this gentleman that we have not once heard Donizetti's best comic opera—*L'Elisir d'Amore*; for though an Adina and a Nemorino, alike peerless, were at hand, in Mdle. Patti and Signor Mario, even they could scarcely have atoned for the loss of so inimitable a Dulcamara.

The theatre opened on Tuesday, April 2, with *Norma*, the opera in which Mdle. Vilda first appeared last year, and the only one, except *Lucrezia Borgia*, in which she has been heard. There is nothing more to be said about this lady, to whose permanent success on the boards certain evident conditions were inimical, but whose fine voice and robust style of singing have recently earned for her a high rank in the concert room. In other respects the cast of *Norma*, which has only been played two or three times, and is not likely to be heard again at Covent Garden, until some new representative of the chief character turns up, was precisely the same as last year—comprising Madame Lemmens-Sherrington, Signors Naudin and Attri. *Norma* was successfully followed by *Faust e Margherita*, the *Africaine*, *Fra Diavolo*, *Un Ballo in Maschera*, *Le Nozze di Figaro*, *Masaniello*, *Il Barbiere di Siviglia*, and *Lucia di Lammermoor*. *Faust* brought forward two new singers—Signor Guadagnini and M. Petit. The first, who played Valentine, very speedily retired, to give place to Signor Cotogni, who has since taken a prominent position. M. Petit, the new Mephistopheles, played the character in that grotesque manner which sticklers for Goethe's ideal creation will on no account tolerate, and sang the music after the French mode of expression and with the French vice of trembling on every note that ought properly to be sustained. M. Petit, nevertheless, exhibited qualities that have since proved serviceable; and he has in some sort established himself here. Mdle. Lucca came back as Margaret, a character which she has continued to sustain to the end, in her own original and thoroughly charming manner; Signor Mario was again the Faust of *Fausta*, and Mdle. Morensi, the young American contralto, the Siebel we all remember. What need be written about the *Africaine*, with Mdle. Lucca as Selika, a Selika up to this time unrivalled, Signor Naudin as Vasco di Gama, the clever and versatile Mdle. Sherrington as Inez, and Signor Cotogni as Nelusko, a Nelusko less earnest and less extravagant than the Nelusko of Signor Graziani?—what of *Fra Diavolo*, with the most piquant of possible Zerlinas, in Mdle. Lucca, a *Fra Diavolo sui generis*, in Signor Naudin, a Lord Roberg, not Ronconi, but Signor Ciampi, two impossible bandits, in Signors Tagliafico and Capponi, and Signor Neri Baraldi, as Lorenzo?—what of *Un Ballo in Maschera*, with Mdle. Fricci as Amelia, Mdle. Morensi as Ulrica, Mdle. Leonora Nau, a new French comer, very young, slight in form, with a small but pretty soprano voice, as Oscar, Signor Graziani as Renato, and Signor Mario, still incomparable in look and bearing, as the Duke?—what of *Le Nozze di Figaro*, the opera which in legitimate comedy and sentiment transcends all others, with Mdle. Fricci (*vice* Mdle. Artot) as the Countess, Madame Sherrington as Susanna, Mdle. Lucca, the very model of a saucy amorous page, as Cherubino, Signor Graziani as the Count, and M. Petit (*vice* M. Faure) as Figaro?—what of *Masaniello*, with Signors Naudin, Graziani, and Baraldi, Madame Sherrington and Mdle. Mora (Fenella) in the principal characters?—what of *Il Barbiere di Siviglia*, the first two operas in which Mdle. Patti appeared this year, in the former associated with Signor Mario as Almaviva, Signor Ciampi as Bartolo, Signor Tagliafico as Basilio, and Signor Cotogni (*vice* Ronconi!) as Figaro, in the latter with Signor Fancelli, the slender-voiced tenor of last season, as Edgardo, Signor Graziani as Enrico, Signor Capponi as Bide the Bent, and Signor Marino, a new enor rom

Spain, with a voice of good quality, who had already proved that there was actually something to sing in the insignificant part of Don Alvar (*L'Africaine*), as Arturo? All these were given in rapid succession; but we really have nothing to say about them, beyond the fact that Mdle. Patti's "Bride of Lammermoor" has still further gained in tragic intensity, and that, late in the season, three acts of *Masaniello* were performed on the occasion of the State visit of the Sultan. To these succeeded *Don Giovanni*, with a new Don Giovanni, in Signor Cotogni, of whom we have had to tell much the same tale as of Don Giovannis without number since the palmy days of Tamburini. That Signor Cotogni is young enough to make progress in his art, and that he has many excellent qualities we readily admit; but that he possesses that within which at any time will enable him to grasp the idea of and embody in anything like perfection the most trying character of the lyric drama we can with difficulty believe. Let us hope for the best. Where Signors Ronconi and Mario both failed, and M. Faure scarcely won credit, it is not for the first new comer easily to succeed. Of Mdle. Fricci's Donna Anna (set down in the prospectus for Madame Vilda), the Elvira of Madame Sherrington, and the Leporello of Signor Ciampi we need say nothing. Signor Mario once again resumed the part of Don Ottavio, but speedily relinquished it in favour of Signor Naudin, who would do wisely to cease henceforth attempting the Rubini shake and high "B flat" (the real property of the fiddles in the orchestra), and sing "Il mio tesoro" as Mozart wrote it and as Donzelli, no mean tenor in his day, used invariably to sing it. Mdle. Patti's Zerlina is what it has been from the beginning, and what we need not stop again to describe; while Signor Tagliafico (*vice* Ronconi), as Masetto, showed good sense in not making a caricature of the part, and sufficient ability to represent it naturally. *Don Giovanni* has been frequently repeated, and, as usual, brought solid advantages to the treasury.

Soon after *Don Giovanni* came the first of Mr. Gye's promised novelties—Verdi's last French opera, *Don Carlos*, got up in splendid style, and received with great applause. It is so recently that a detailed account of this elaborate composition appeared in *The Musical World* that we are spared the necessity of dwelling further upon its actual claims as a work of art, or upon its chances of occupying a lasting place in the repertory. We cannot think the subject, as treated by MM. Mery and Du Loce—or, indeed, the incident that imparts a peculiar colour to it taken into consideration, however it might be treated—favourable to opera. But Signor Verdi has seemingly bestowed more labour on *Don Carlos* than upon any of his previous contributions to the lyric stage; it contains if not much of his freshest thought, much of his best and ripest music; and for these reasons it can never be regarded without sympathy by his many admirers. The dramatic interest unfortunately flags towards the end; nor do any of the conspicuous personages, except perhaps Don Rodrigues (the Marquis de Posa), strongly recommend themselves to the audience. As a spectacular opera, however, with such a culminating point as the magnificent *finale* to the second act, it will for some years, in all probability, be found good for two or three representations in the course of a season. That *Don Carlos* has hit the taste of the French seems certain, inasmuch as it is still being played in Paris to remunerative houses. So far as the frequenters of the Royal Italian Opera are concerned, they can only say that Mr. Gye has kept his promise. He has given them Signor Verdi's last opera, and placed it upon the stage with the utmost efficiency. What an outcry would have been raised, had he not fulfilled his pledge, may be imagined. For many years the author of *Il Trovatore*, *La Traviata*, and *Rigoletto* has been the most popular operatic composer in the world; and to produce his most recent work at one of our Italian Opera houses was, under any circumstances, a bounden duty. This Mr. Gye has done, with a completeness of effect that must have taxed the utmost skill of his highly competent stage manager, Mr. A. Harris, and a cast including Mdle. Lucca (the Queen), Madame Fricci-Baraldi (the Princess Eboli), Signor Naudin (Don Carlos), Signor Graziani (Don Rodrigues), M. Petit (King Phillip II.), and Signor Bagagiolo (the chief Inquisitor). Upon Mr. Costa devolved the delicate and ungrateful task of curtailing the music to accommodate our English tastes. That practised and admirable musician, however, fulfilled this duty with his accustomed skill, omitting the first act, which is superfluous, and elsewhere exercising the wisest discretion. It should not be forgotten that at more

than one of the performances of *Don Carlos*, Mdle. Lucca being "indisposed," Madame Lemmens-Sherrington, with ready alacrity, undertook the part of the Queen—a fresh proof of the talent and zeal of our accomplished countrywoman. Of the orchestra it need only be said that by its execution of the music of *Don Carlos* it has added to its laurels.

Don Carlos was followed by the *Sommambula*, an opera, one or two performances of which, at least, are looked forward to every season, Amina being the character that first introduced Mdle. Patti to a London audience. Her companions this time were Signor Fancelli, whose Elvino stands where it stood last year—in the front rank of respectable mediocrity; and M. Petit, who in no character he has hitherto essayed, has appeared to so little advantage as in that of Count Rudolpho. The *Favorita* of Donizetti, with Mdle. Lucca, Signors Graziani, Bagagiolo and Mario in the chief characters, has had one or two successful performances. Mdle. Lucca's Leonora is even better—more instinct with feeling and true passion—than it was last year; Signor Mario's Ferdinando is still unequalled as a chivalrous portraiture, while his exquisite singing of the romance in the scene of the cloisters (Act IV.) is altogether unapproached; and Signor Bagagiolo's noble and richly-toned bass is heard to eminent advantage in the music which Donizetti has put in the mouth of the fulminating monk, Baldassare. The comic opera, *Crispino e la Comare*, by the brothers Frederico and Luigi Ricci—Signor Ronconi being no longer here, to represent the Cobbler—has now little attraction beyond the lively impression, by Mdle. Patti, of Annetta, the Cobbler's wife, whose dance and song at the conclusion of the first act would go far to keep a feeble production on its legs. Of the Italian adaptation of *Romeo et Juliette*, regarding which Mr. Gye kept his promise with just the same ceremonious punctuality as with regard to *Don Carlos*, enough has been said.

About the ballet little is to be recorded beyond the fact that the incidental dances, in every opera where incidental dances are a feature, have been in all respects creditable to the theatre. Of this more remarkable instances could not be singled out than the two characteristic tarentellas of Auber, in *Masaniello* and *Fra Diavolo*, in both of which Mdle. Mora was the principal dancer—we mean of her own sex, about dancers of the sterner sex it being no longer the fashion to speak. The ballet, as an independent entertainment, may be said to have gradually died out, from the time that Mr. Lumley gave up the management of the Opera. At neither house has it since been able to regain a footing. Mr. Gye is fortunate in having found so able a successor to Mr. W. Beverley in the scenic department as Mr. Mat Morgan; he has always been fortunate in his stage manager, Mr. A. Harris, whose getting up of *Romeo e Giulietta* is a masterpiece, and more than fortunate in his perennial musical chief, Mr. Costa, who, with his splendid orchestra, has this year nobly maintained his reputation.

BRUNSWICK.—The Theatre re-opened for the season last month, and since its opening, the operas played have been *Zampa*, *Les Deux Journées*, *Le Nozze di Figaro*, and *L'Africaine*.

SEVILLE.—The Italian operatic company next season at the Teatro de San Fernando will consist of Signors Margiali, Passerini, Fumigalli, Maria Mattelli; Signori Petrovich, Landi, Coliva, and Mazzarini. Negotiations are pending, moreover, with Signora Spezia and Signor Aldighieri (man and wife).

MEISINGEN. At the approaching "Tonkünstler-versammlung," or Meeting of Musical Artists, the works performed will be: "Was man auf den Bergen hört," Liszt; Symphony, Lassen; Symphony, R. Hol (conductor at Utrecht); Overture, E. Büchner; "Nirvana," Hans von Bülow; Overture to *Timon of Athens*, E. von Mihalovich (Pesth); Trio for Piano-forte, Violin and Violoncello, F. Präger; the 23rd Psalm, "Die Seligkeiten," and "Die Drei Zigeuner," Liszt; "Sappho," vocal scena, R. Volkmann; Violin Concerto, Damrosch; Pianoforte Concerto, with Orchestra, F. Kiel; Duet for Soprano and Tenor from the opera *König Sigurd*, and ballad; "Helge's Träne," Dräke; Duet for two Pianofortes, A. Deprosse; Duets, Cornelius; Songs, Damrosch and Lassen; in the way of older works, there will be compositions by Méhul, Beethoven, Seb. Bach, Berlioz, Schumann; while the sacred music will be contributed by Palestrina, Clari, Fabio, Perez, Seb. Bach, and Prätorius. The artists engaged are Mdles. Emilie Wigand, Clara Marini, Spohr, Emmy Heinz; Herren Damrosch, Sgambati, Von Müde, Lassen, Kömpel, F. Grützmacher, Hohl dampf, Fessler, Eilers, Richter, Deprosse, and Seidel.

CRYSTAL PALACE.

The Summer Musical Saturdays may now be said to be fairly at an end for this season. A "last" concert and an "extra" concert having both been given, we may naturally infer that the end (so far) has arrived, unless the Crystal Palace should follow the example of a parson I used to "sit under" in my church-going days, and who usually ended his discourse (after the orthodox three heads), with "finally," then "lastly," after which came "in conclusion," and "to conclude." The Crystal Palace Company, however, keeps such good faith with the people that I hardly think the example of my reverend friend will be adopted. There is, moreover, an excellent reason why no more "operatic" concerts can be given until next year—there are no more operatic artists available just now. The Royal Italian has closed; Patti, Lucca, Mario, and their surroundings have left England; to-night sees the end of the season at Her Majesty's, and Tietjens, Nilsson, and the rest of Mr. Mapleson's troupe will also be on the wing, and so the Crystal Palace *habitués* must wait until the autumn, when the concert-room instead of the transept shall be crowded with a really musical throng, and when the indefatigable Mr. Manns shall once more have the opportunity of showing the public how a symphony ought to be played, and give us not only the masterpieces of Beethoven, Mozart, Mendelssohn, &c., but also something more of Schubert, the introduction of whose orchestral and chamber works is equivalent to the gift of a new and, at the same time, truly great composer. May success attend the "pleasant Grove's" tour of research in Germany.

My enthusiasm after the future, is, I fear, leading me a little astray from the present—or rather the past, for July 26th and 27th must certainly come under the latter category. After all I am somewhat in the position of Canning's needy knife-grinder. "Story I've none to tell, Sir;" for what is to be said of artists like Tietjens, Sinico, Trebelli, Mongini, Gassier, &c., &c., and what of the selection of operatic airs all more or less familiar (more of the more than the less) to the concert and opera-going public. That they gave satisfaction, were applauded, &c., &c.—all this may be taken as a matter of course. But yet a separate line must be devoted to Mr. Mapleson's latest and most welcome addition to his theatre—Christine Nilsson, who aroused a feeling of something like enthusiasm, although with no greater novelty than the somewhat worn "Ah fors'è lui," from the *Traviata*, and the not altogether novel "Last Rose of Summer," first in Italian and then for the "encore" in English. The fair Swede has at once taken a position with the British public as a *prima favorita*, and the British public is generally faithful to its likings. Should not something be also said of pretty little Mdle. Baumeister (or Bauermeister, *les deux se disent*), whose voice, although not large, is eminently sweet and pleasing, and who, though very young, shows evident signs of good and careful teaching, superadded to very nice taste and expression. Yes, and something should, moreover, be said of the chorus of Her Majesty's Theatre, who sang the "Rataplan," from the *Huguenots*, as I have never heard it sung before—often as I have heard the opera—and who justly deserved the hearty encore which followed. Those who heard *Medea* on Tuesday night will not be likely to forget what this chorus can do; and I don't think I am far wrong in saying that such singing has never before been heard on the English operatic stage—perhaps not in Europe.

DRINKWATER HARD.

AIX-LA-CHAPPELLE.—The Brothers Thern gave a concert here last month.

BERLIN.—The cold, wet weather has lately proved more beneficial to theatrical managers than to farmers. All the theatres where there was anything worth seeing have been exceedingly well attended. *Pariser Leben* has been performed sixty nights, and has brought in 28,000 thalers to the management at the Wilhelmstadt Theatre. During the present month, Herr von Flotow's *Zilda*, and M. Suppe's *Leichte Cavallerie* will be given at the same establishment.—Herren Swoboda, Rott, and Mdle. Fischer, from Vienna, have been playing with the greatest success at the Wallner Theatre, in *Die Reise nach China*. They have now left.—At Kroll's Theatre, the attractions recently have been *Il Trovatore*, *Il Barbiere*, and Lortzing's *Waffenschmid*.—There is a report that the Victoria Theatre will be opened in the autumn with an Italian operatic company, with Signora Sarolta as *prima donna assoluta*, and Signora Pollini as contralto. It is to be under the direction of Signor Pollini.

Across Operatic Benefits.

Mdlle. Adelina Patti can scarcely be said to have exercised any great self-denial in deciding, on the occasion of her benefit, to appear as Zerlina in *Don Giovanni*. Nevertheless there are other parts which a vocalist, bent on occupying the whole attention in the audience, might feel inclined to choose in preference to this one. Mdlle. Nilsson tried to persuade us the other night (and certainly made the attempt very gracefully) that the principal character of *Don Giovanni* was Donna Elvira. There are plenty of robust sopranos who are convinced that the whole interest of the charm is centred in Donna Anna; and if we possessed one singer capable of representing *Don Giovanni* it would be generally admitted that the part of the hero is the one exceptionally strong part in the work. But the most charming airs in the opera are all for Zerlina; and "Vedrai carino," "Batti, batti," and "La ci darem," are as thoroughly beautiful as any that Mozart has written. For "La ci darem" seems to us to belong essentially to Zerlina, and not to *Don Giovanni*, for whom it is much too good. Perhaps the melody is altogether of too elevated a character for the situation. At all events, it suggests serious romantic love, and not the sort of passion which would lie at the bottom of a more or less dangerous flirtation between a dissolute nobleman and a little peasant girl. Mozart in all his operas is constantly giving dignity to frivolity and an expression of purity to very doubtful sentiments indeed. "La ci darem," however, has really something of the colour of the other lovely melodies sung by Zerlina; and Mozart might, and no doubt would, have written it (and many other things) for Adelina Patti, if, to our misfortune, this much-cherished vocalist of the present day had lived in the latter part of the eighteenth century.

On Thursday evening Mdlle. Patti was the only great light that shone in Mozart's opera. For that reason, it may be said, she should have shone all the more brilliantly. But it may also be mentioned that fine stones demand appropriately fine settings; and Mdlle. Patti's surroundings on Thursday night were not of the most perfect kind. Signor Cotogni, in the character of *Don Giovanni*, displayed much incapacity, both as a singer and as an actor; and Signor Ciampi, with all his efforts at drollery, was by no means amusing as Leporello. Mdlle. Fricci, Madame Lemmens-Sherington, and Signor Fancelli played the parts of Donna Anna, Donna Elvira, and Don Ottavio respectively, and Signor Tagliafico that of Masetto more than respectably; but Mdlle. Patti's Zerlina was emphatically the attraction of the evening, and it would have been more attractive still if fitting representatives for some of the other personages could have been found. With what liveliness, grace, and tenderness Mdlle. Patti sang the airs of so varied a character given to Zerlina need scarcely be said. It is not strictly true, in a musical sense, that Mdlle. Patti "touches nothing that she does not adorn," for she is in the habit of singing her music as it is written. But she gives a charm to every impersonation, and she poetises the character of the rustic Zerlina as Mozart, no doubt, intended it should be poetised, or he would not have written for it such exquisitely beautiful melodies.

Mozart is in fashion just now. His genius has, it is true, been very constantly admired for nearly a century; but his music, in England at least, was never more in vogue than at the present moment. This is due partly, no doubt, to our own good taste, but principally, and in the first instance, to that of three charming singers who, in the preference they show for the music of Mozart, do but respond to the preference shown by Mozart in the *Marriage of Figaro*, *Don Giovanni*, and the *Magic Flute* for the soprano voice. If England were a thoroughly artistic country, an Act of Parliament would be passed to oblige Mdlle. Adelina Patti, Mdlle. Pauline Lucca, and Mdlle. Christine Nilsson to appear together in the *Marriage of Figaro*. This being impossible, it ought to have been arranged that each of the three most attractive vocalists of the day should appear in her great Mozart part on the occasion of her benefit. Thus Mozart would also have had a benefit, to say nothing of the British public. As regards the singers, it certainly would have been no hardship for Mdlle. Lucca to play once more the part of Cherubino in the *Marriage of Figaro*, which she plays so delightfully and with such brilliant success; nor would it be a hardship, now, for Mdlle. Nilsson to sing, as she alone can sing it, the part of the Queen of Night in the *Magic Flute*.

In the meanwhile the season could not well have been brought to a conclusion without a little festival in honour of Mdlle. Pauline

Lucca; and Mdlle. Pauline Lucca had her little festival on Friday night, when the representation was for her benefit. The opera was *Faust e Margherita*, and naturally the Margherita was Mdlle. Pauline Lucca. Here was a work in which the chief performer of the evening was, for general dramatic as well as for special personal reasons, the centre of interest. In *Don Giovanni* the entry of the stone Commandant dispels for a time, and until after the end of the opera, all recollection of the fascinating Zerlina; but Margherita is ever present in *Faust*, and in the last scene of all she is still the principal figure. Mdlle. Lucca obtained a series of triumphs; and her performance of the part of Margherita is so well known that it is needless to say how thoroughly she deserved them.

We believe that not only at the opera, but in the theatrical world generally, the benefit system, under which the whole profits of the benefit performance went to the *beneficiaire*, is pretty nearly at an end. At all events, neither Mdlle. Patti nor Mdlle. Lucca announce beforehand, in the old English style, that tickets may be had on application at their residence. Still less do they sit at the receipt of custom on the interesting night itself, and in the ancient Italian manner, accept from their admirers whatever sums of money over and above the market price of tickets, and whatever presents in kind, they may choose to offer. It is not even the fashion, in this cold country, to present a favourite artist, on the occasion of her benefit, with bouquets in which the flowers conceal not serpents but jewellery, nor to pelt her with poems printed on white satin in letters of gold, nor to let off flights of singing birds at her, nor even to call her before the curtain a dozen times or more at the end of each act. An Italian or a Russian thinks nothing of rendering public homage to the singer of his predilection in any or all of the above modes; but in England a man, unless he happened to be sitting in the stage box, would no more render himself conspicuous by throwing a bouquet to a singer than he would by making a speech in her praise. Amateurs will, in time, no doubt, learn to celebrate the merits of their operatic favourites in proper oratorical form. At present they are really unaccustomed to public speaking. Otherwise an eulogium, delivered during an *entr'acte*, on the charming qualities of the *beneficiaire*, followed by a spoken review of her most successful performances during the season, would, no doubt, prove very effective. The eulogium should be of the kind that is pronounced at distribution of prizes.

These "benefits" at the end of the season do indeed bear some resemblance to the ceremonies that take place at the breaking up of a school. The term at Mr. Gye's *Academia* is about to close, and the two best girls, Adelina Patti and Pauline Lucca, have been selected for special rewards. Nothing, it is true, is given to them, except an extra line in the playbill of the evening, from the management, and as much applause as they can get from the public. To this an honourable mention in the journals should always be added; and we have acquitted ourselves of our duty in that respect joyfully. But how did it happen, we may ask, that there was no prize for Signor Mario? Has he failed to give satisfaction to his masters? We fancy M. Gounod, for one, would not say so. He may console himself, however, by the reflection that he has a good share, both in Mdlle. Patti's and in Mdlle. Lucca's success; for neither of those singers has ever been heard with so much advantage as when singing in company with Signor Mario.

Shaver Silver.

[It is to be hoped that Mr. Shaver Silver has attended all the benefits, including Mr. Mapleson's, which have taken place this week at Her Majesty's Theatre.—A. S. S.]

COLOGNE.—*Pariser Leben* has been most successfully produced.

LEBEC.—The second Sängerbund Festival of Lower Saxony was to be held here on the 21st and 22nd inst.

LISBON.—The approaching Italian operatic season bids fair to be exceedingly brilliant. Signori Naudin, Mongini, Boccolini, Bagagiolo, the sisters Marchisio, Signore Pascal and Locatelli are engaged.

MUNICH.—Herr Heber, conductor at the Jointstock Theatre, received lately from the Grand Duke of Hesse a valuable breast-pin, accompanied by a very flatt'ring letter. The part of the hero in the "model" performance of Herr R. Wagner's *Tannhäuser* is to be entrusted to Herr Hacker.—Apropos to the performance of *Lohengrin* some weeks ago, it is said that the coronation mantle, worn by Mdlle. Mallinger as Elsa, formerly belonged to the ex-Queen of Hanover, of whom it was purchased for several thousand florins.

Histoire de Palmerin d'Olibe filz du Roy FLORENDOS de
MACEDONE et de LA BELLE GRIANE, fille de Remielus, Empereur de Constantinople, by Jean Maugin, dit le Petit Angevin. A perfect copy of this extremely rare Romance to be sold for TWENTY-NINE GUINEAS.

Enquire of DUNCAN DAVISON & Co., 241, Regent Street, W.

TO ADVERTISERS.—*The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.*

The Musical World.

LONDON, SATURDAY, AUGUST 3, 1867.

A VISIT TO FRANZ LISZT IN ROME.*

THE building in which Liszt resides at Rome is of unpretending appearance; it is, and Fancy may have pictured such a place as Liszt's Sanseouci, a melancholy, plain little monastery. But, by its position, this quiet abode is so favoured, that probably few homes in the wide world can be compared to it. Situate upon the old Via Sacra, it is the nearest neighbour of the Forum Romanum, while its windows look towards the Capitol, the ruins of the Palatine Palace, and the Colosseum. A life of contemplation—in such a site is forced upon one of its own accord. Why should not the change in the sentiments of a happy child of the world be connected with this profoundly serious world of ruins?

I mounted a few steps leading up to the open door of the monastery, and all at once grew uncertain what to do, for I saw before me a handsome staircase adorned with pillars, such as I should not have expected from the poor exterior of the building. Had not a notice in the form of a visiting-card over the large door at the top of the stairs met my eye, I should have considered it necessary to make further enquiries. As it was, however, I was able to gain from the card itself the information I needed. I approached and read: "L'Abbé Franz Liszt." So, really an Abbé. A visiting-card half supplies the place of an autopsy.

After I had arranged my necktie and pulled on my gloves more tightly, I grasped courageously the green cord, that was to summon the porter. Two servants, not in tail coats it is true, but clad in irreproachable black, received me; one hastened to carry in my card, while the other helped me off with my top-coat.

My ideas of a genuine monkish life suffered a rude shock. Wherefore two servants before the cell of a monk; or if attendant spirits, why were they not, according to monastic rule, simple lay-brothers?

But I had not to puzzle my brains long with these obtrusive questions, for I was immediately plunged into still greater mental confusion.

The messenger who had gone to announce me returned and ushered me in with a notification that the Signor Abbate requested me to wait a moment in—the drawing-room; yes, actually, a drawing-room, in the most elegant acceptation of the word. It wants nothing either of the requisites for northern comfort, or of the contrivances demanded by the climate of Rome, though glaring luxury appears scrupulously avoided.

I stood then in the saloon of the Commendatore Liszt! Abbé and Commander! The correct employment of the domestic titles rendered the first interview much more easy than it otherwise would have been.

I was by no means so inquisitorial in my survey as to be able to give a Walter-Scott-like description of Liszt's saloon. Darkness, moreover, prevailed in the large apartment, as, according to Italian

usage and necessity, the window-shutters were closed against the rays of the morning-sun. I was attracted by the album-table in the middle of the apartment more than by aught else. Upon it lay chiefly Italian works of a religious nature in votive bindings. That Liszt here, too, as Abbate, lives in the midst of creative spirits is proved by these dedicatory offerings.

The door was opened, and the well-known artistic figure advanced in a friendly manner towards me. That the skilful fingers of the great pianist pressed the hand of me, a simple writer, is a fact which, for the completeness of my narrative, must not remain unmentioned. The first and most immediate impression produced upon me by Liszt's appearance was that of surprising youthfulness. Even the unmistakably grizzling, though still thick, long flowing hair, which the scissors of the Tonsure have not dared to touch, detract but little from the heart-entrancing charm of his unusual individuality. Of fretfulness, satiety, monkish abnegation, and so on, there is not a trace to be detected in the features of Liszt's interesting and characteristic head. And just as little as we find Liszt in a monk's cell do we find him in a monk's cowl. The black soutane sits scarcely less elegantly on him than, in its time, the dress coat. Those who look upon Liszt as a riddle will most decidedly not find the solution of it in his outward appearance.

After having interchanged a few words of greeting, we proceeded to the work-room. After compelling me to take an arm-chair, Liszt seated himself—apologising to me by stating that he had a letter to despatch in a hurry—at the large writing-table. Upon this, too, lay a great many things more nearly pertaining to the Abbé than to the artist. But neatly written sheets of music showed that musical production formed part of the master's daily occupations. The comfortable room bore generally the unmistakable stamp of a room for study, of an artist's workshop.

The letter and the address were quickly finished and handed to the attendant to seal and transmit.

I mentioned the report connecting his approaching journey with the grand festival of joy and peace, the Coronation in Hungary. The popular maestro took this opportunity of giving me a detailed history of his *Coronation Mass*. He said that in the Prince-Primate Scitovsky he had possessed a most kind patron. In the course of a joyous repast, as on many other occasions, the Prelate had given lively and hopeful utterance to the wish of his heart that he might yet be able to place the crown upon the head of his beloved King, and, at the same time, he called upon Liszt, in an unusually flattering and cordial manner, to compose the *Coronation Mass*—but it must be short, very short, as the entire ceremony would take about six hours. Liszt was unable to resist this amiable request, he said, and, drinking a glass of fiery Tokay, gave a promise that he would endeavour to produce some "*Essence of Tokay*." After his return to Rome, he immediately set about the sketch. But the prospect of the desired agreement between the Emperor and the Hungarians had, meanwhile, become overcast, and his work remained as a mere sketch. Some months ago, however, he was pressed by his Hungarian friends to proceed, and so he finished the *Mass*. It was, however, a question whether it would be performed on the day of the Coronation, since there was a condition that the Monarch should bring his orchestra with him. Liszt said that he was perfectly neutral, and in no way wished to run counter to the just ambition of others—for however the Abbé might be decried as ambitious, he added with a smile, he was not so after all.

In the course of this open-hearted statement, Liszt touched upon his relations to the present Prince-Primate of Hungary, and let fall a remark which is the more interesting because it throws a light upon his position in and towards Rome. The Abbé-Maestro said, then, that he had entered on a correspondence regarding his retire-

* From Herr Karl Birkenbühl's *Federzeichnungen aus Rom*.

ment from the diocese of the Prince of the Church who had in the interim been raised to the dignity of Primate, and had every reason to believe that he enjoyed the Prelate's favour. He needed, however, a special letter of dismissal in order to be received into the personal lists of the Roman clergy; to this, Liszt remarked, parenthetically, was limited all his clerical qualities.

I do not know more exactly what rights and duties are connected with this insertion of his name in the catalogue of the Romish clergy, though it appears that the nexus into which Liszt has entered towards the clerical world is rather an outward than a deep and inward one.

The cigar, which did not look, between the lips of the great musician, as if it had been treated with particular gentleness or care, had gone out. Liszt got up to reach the matches. While he was again lighting the narcotic weed, he directed my attention to the pretty statuette of St. Elizabeth, which had attracted my gaze when I entered the room. It represents the kind-hearted Landgravine at the moment the miracle of the roses is taking place on the love-gifts in her apron. It required no great power of combination to connect this graceful form, as an ovalation gift, with Liszt's oratorio of *Elizabeth*. The popular master named the German hand which had fashioned the marble and offered it to him. He was thus led to speak of his oratorio, and of the Wartburg Festival, for which it was originally intended, and at which, after Hungary had enjoyed the first performance, it would be performed a second time, most probably under the personal direction of the author. He spoke also of what he had done at the Grand-Ducal Court. I was peculiarly touched by his reminiscences, how "he had entered the service of a German prince," how he had "knocked about," for several years at Weimar, "without doing anything worth naming," how his Prince had respected and distinguished him, and had probably never suspected that a permanent sojourn could result from Liszt's trip to Rome, etc.

Here, where he moved in only a small circle—said Liszt, with marked emphasis, and again referring to the importance Rome possessed for him—here he found the long desired leisure for work. His *Elizabeth*, he said, had here sprung into existence, and also his oratorio of *Petrus*, that was to be produced at the approaching grand centenary of St. Peter and St. Paul. He had, moreover, he remarked, notions which it would take him three years of thorough hard work to carry out.

He certainly knew, pursued the Abbé-Maestro, referring to his art-gospel, that, here and there, things, which in other places had met with some response, had been hissed, but he speculated as little on applause as he feared censure. He followed, he said, the path he considered the right one and could boldly say that he had consistently pursued the direction he had once taken. The only rule he adopted in the production of his works, as far as he had full power, was that of not compromising his friends, or of exposing them to the disfavour of the public. Solely for this reason, he had thought it incumbent on him, for instance, to refuse to send a highly esteemed colleague the score of his *Elizabeth*, despite of two applications, etc.

I expressed to my friendly host my delight at his good health and vigour, prognosticating a long continuance of fruitful activity. "Oh, yes, I am quite satisfied with my state of health," answered the respected master, "though my legs will no longer render me their old service." At the same time, however, in an access of boisterous merriment, he gave the upper part of his right thigh so hard a slap that I could not consider his regret particularly serious.

Another of my remarks was directed to the incomparable site of his abode, which alone might make a middling poet produce great epic or elegiac poetry. "I live quietly and agreeably," was the reply, "both here and at Monte Mario, where there are a few

rooms at my service with a splendid view over the city, the Tiber, and the hills," and, not to remain my debtor for the ocular proof of what he said, at least as far as regarded his town residence, he opened a window and gazed silently with me on the overpowering seriousness of the ruined site.

The amiable maestro then conducted me rapidly through two smaller rooms, one of which was his simple bed chamber, to a wooden outhouse with a small window, through which were to be seen the Colosseum, in all its gigantic proportions, and the triumphal arch of Constantine close by, overtopped by Mount Coelius now silent.

"A splendid balcony might be erected here," observed Liszt, "but—the poor Franciscan Monk has no money for such a purpose."

Having returned to his study, I thought the time had arrived for bringing my first visit to a termination.

The thanks conveyed in my words on taking leave were warm and sincere.

I carried with me out of that quiet dwelling the conviction that in Liszt the true artist far outweighs the virtuoso and the monk, and that only such persons as formerly snobbishly shook their heads because Winkelmann took service and found an asylum with a cardinal, can scoff and make small jokes on Liszt's cell and monkish cowl.

HER MAJESTY'S THEATRE.

The operas this week (five, at reduced prices) have been *Don Giovanni* (with Mdle. Trebelli as Zerlina, the rest as before), on Monday; *Medea* (first and only time), on Tuesday; *La Traviata* (with Mdle. Nilsson), on Wednesday; and the second act of *Martha*, followed by the whole of *Norma*, on Thursday. The theatre closes to-night with *Il Trovatore*. (See elsewhere.)

BAKER BUTCHER.

ROYAL ITALIAN OPERA.

This theatre closed on Saturday, with a seventh performance of *Romeo e Giulietta*. (See elsewhere.)

BUTCHER BAKER.

ST. GEORGE'S HALL.—An operatic performance by some of the vocal students of the London Academy of Music, under the direction of Dr. Wylde, took place here on Thursday evening. A temporary stage, with theatrical appliances, was erected on the orchestra at the end of the hall, thus transformed from a music-room to an opera-house. After a miscellaneous selection, in which Miss Fanny Holland gave the "Jewel-song" from *Faust* with much brilliancy, the third act of Rossini's *Otello* was given, in which Miss Dové Dolby, as Desdemona, displayed considerable talent, vocal and histrionic. This young lady, who possesses a soprano voice of sympathetic quality, sang the "Willow-song" with great refinement of style and taste in embellishment. Miss Dolby's talents, as singer and actress, are beyond the average of student displays, and promise an accomplished artist, should the young lady devote herself earnestly to the career of a stage-singer. Miss Abbot, as Amelia, also displayed vocal talent, with considerable aptitude for the stage. The short solo for the Gondolier was nicely sung by Mr. Tietkins, who has a tenor voice of agreeable quality although of no great power. Mr. Balfe's agreeable one-act operetta, *The Sleeping Queen* (originally produced at the Gallery of Illustration), also displayed Miss Dolby to advantage as the Queen, Miss Abbot making a favourable impression as Donna Agnes, and Mr. Pelissier displaying a baritone voice of some power and decided talent for acting, as the Regent, and Mr. Tietkins, as Philippe, singing his music with expression. Such a performance is no subject for minute criticism, but it deserves notice as a step in the right direction, since it is impossible to have efficient English stage singers without that preparation which can only be gained by actual theatrical exercise. There was no orchestra, the accompaniments being chiefly sustained, as at the Gallery of Illustration, by a pianoforte, in this instance played upon by Mr. W. Ganz, the incidental harp *obbligato* in *Otello* being assigned to Mr. T. H. Wright—both well-known professors.—H. L.

THE TONIC SOL-FA PRIZE CHOIR.

By a skilful combination of audacity and energy the Tonic Sol-fa movement is forcing itself more and more into notice. Begun originally by an unknown Dissenting minister, and carried on mainly by elementary schoolmasters it had need of those qualities, if it would accomplish the task which it essayed to perform. From the first it has been thoroughly aggressive, and from the first its movements have been directed by no mean ability. The natural reward has not been wanting. Musicians who once ignored the Tonic Sol-faists find it worth while to acknowledge their existence; musical journals chronicle their doings, and last of all for the present, the disciples of the "old notation" have allowed them to appear at an international contest as the sole representatives of English musical culture.

As soon as the scheme for a trial of vocal skill was announced in connection with the Paris Exhibition, those who knew anything of the Tonic Sol-fa Association were tolerably sure that, so far as this country was concerned, the challenge would not remain unaccepted. "*Il nous faut de l'audace, et encore de l'audace, et toujours de l'audace*," is the motto of Mr. Curwen and his lieutenants, and in due course a band of some seventy chosen men and women, under the orders of Mr. Proudmán, started for Paris to enter the lists against the world. How they appeared in the *Palais d'Industrie*, and won a special prize which was bestowed by the Emperor himself, must be already well known to our readers. Thus far the Tonic Sol-faists are entitled to the credit of sustaining England's reputation among her continental rivals. The exact degree of that credit is, however, made doubtful by the fact that the conditions laid down excluded them from any actual share in the competition. By some strange neglect in obtaining the necessary information, the association sent over a mixed choir instead of one consisting of male voices only. The result was, of course, fatal to a real trial of strength, but the "special prize"—a wreath, gold medal and certificate—must have gone far to console the English champions for their disappointment, and with it they came home in triumph.

That an occasion so unique should be duly "improved" was perfectly natural. Indeed, looking at all the circumstances, almost any amount of pride might well be excused. It was no mean thing for a body of musical people holding but a humble rank either in social or artistic life, to find themselves with the honour of England in their hands and to discover that they were able to guard it well. In this feeling every Tonic Sol-faist shared, and hence the "welcoming meeting," which took place on Friday week at the festive headquarters of the association in Aldersgate Street. Thither flocked the leaders of the movement, first to drink tea with Mr. Proudmán and his band, next to adjourn to the concert-room, and, as the champions entered, to stand up and sing—"See the conquering heroes come," and, finally, after hearing them "fight their battles o'er again," to indulge in the usual congratulatory speech-making. All this was very innocent, very natural, and, no doubt, very delightful; but it was not enough; and so, on Monday, the "International Prize Choir" showed how the field was won to a miscellaneous gathering at the Crystal Palace.

Tonic Sol-fa singers have almost as great a notion of pleasing the eye, as they have of pleasing the ear. They are not above banners and badges, they sometimes have a fancy for entering the orchestra in procession, and they always affect a semi-military precision in the mode of their sitting down and rising up. On this occasion the concert-room was decorated with festoons, emblematic shields, and imperial monograms after a pretty and effective fashion, with which the orderly entrance of the singers and their well disciplined movements throughout the performance were thoroughly in keeping. A Tonic Sol-fa audience is always predisposed to be enthusiastic, and it was evident from the first that the crowd which filled all the available space was no exception to the rule. All the pieces sung were applauded to the echo, the more lively or characteristic among them being encored with a vehemence which entirely justified the singers in repeating them. As a matter of fact, however, the performance fell short of the exceptional character one might have expected, and led to the conclusion that the "special prize" was as much a graceful compliment as anything else. In the first place the voices were of no more than fair average quality, some of the sopranos in particular, being very indifferent, while there was a nasal method

of delivery in vogue among the tenors in some respects still more objectionable. Then their rendering of the various pieces in the programme was marked by even more than the usual exaggerated expression. Every possible device was crowded into the smallest possible space without any reference whatever to the composer's wishes; some of the sensational tricks being highly ludicrous, as when in Henry Smart's "Shepherd's Farewell," the first syllable of the word "glowing" was shouted, and the second whispered, without any apparent reason whatever. Absurdities like these may catch the vulgar taste, and, in point of fact, do so, but their propriety is more than questionable, and the sooner the Tonic Sol-faists adopt a less *ad captandum* style the better for their reputation. On the other hand, Mr. Proudmán's choir sang with admirable precision, they enunciated the words with remarkable clearness, and were evidently animated with a full measure of the earnestness which invariably underlies success. The programme included all the Paris pieces, as well as a number of selections less important, and the whole were delivered after a fashion which, if not startlingly perfect, was more than respectable.

It is to be regretted that England was not better represented at the Paris competition, but the Tonic Sol-fa Association have fairly earned our thanks by their enterprise, and by the considerable measure of success they were able to achieve.

MUSIC IN VIENNA.

(From a Correspondent.)

The entire artistic world has been set in commotion by an event that occurred lately at the Conservatory. In consequence of the dismissal of Herr Dessoff, professor of composition, without the knowledge of Professor Hellmesberger, the latter threw up his situation as artistic director of the Institution. The uncourteous way in which the directors took advantage of a letter he wrote on the subject as a pretext for his instant dismissal has created great indignation not only in artistic circles but among the educated public generally. Nearly all the papers condemn the almost brutal and arbitrary conduct of a body of directors composed mostly of persons strangers to art, who, wholly and solely to avenge a fancied slight offered to their authority, threw over a man to whose talent and universally acknowledged zeal the Conservatory is indebted for its reputation, as coolly as though he could be replaced by the first fiddler that turned up. Herr Nicolaus Dumbé, a highly respected art-amateur, and a member of the board of Directors, was unable to attend any of the recent sittings of the latter, and was ignorant of the steps taken with regard to Professor Hellmesberger. He shares the general feeling of indignation, and, with several of his colleagues who think as he does, is about to leave the board. This quarrel, which is designated in Zellner's *Blätter für Musik* "Suicide of the Vienna Conservatory" will, probably, be attended by results most disastrous to the Institution. A long period had elapsed since the date on which Professor Hellmesberger had despatched his letter to the Directors when he was summoned before them, and required to sign a document retracting every point in his letter. This he naturally refused to do, and, on returning home three hours later, found his dismissal already there. —Mad. Pauli-Marcovics has appeared in another character, that of Lucia, and fully confirmed the favourable impression she previously produced. Mr. Adams was the Edgardo. There has been a highly successful performance of Herr von Flotow's *Martha*, with Mdle. von Rabatinsky for the first time as the heroine; Mdle. Giudele, also for the first time, as Nancy; and Mr. Adams, as Lionel.—Mdle. Ilma de Murska has been re-engaged for five months at the Imperial Operahouse. She is to receive 2,500 florins a month.

WIESBADEN.—The second Grand Concert took place on the 5th ult. The programme consisted of: "Im Hochland," Scottish overture, N. Gade; *aria* from Gounod's *Faust*, and three songs, sung by Dr. Gunz from Hanover; "Polonaise," Weber (scored by Liszt); "Chant Romantique" and "Faust Walz," composed and performed by A. Jaëll; Concerto in D, Paganini; "Rêverie," Vieuxtemps, and Air, Bach, executed by Herr Aug. Wilhelm; Air from *Ernani*, and Slumber-Song from *L'Africaine*, sung by Mdle. Rosa Cillag. At the third Grand Concert, on the 19th ult., the artists were Madame Schumann, Mdle. Ilma de Murska, MM. Siveri and Wachtel. Herr Jahn was the conductor.

CHERUBINI'S "MEDEA."

Signor Mongini's benefit took place on Tuesday night, when Cherubini's *Medea* was given for the first and only time this season. This great work, originally produced at Paris in 1797, had long been consigned to comparative oblivion until revived at Her Majesty's Theatre on the 6th of June, 1865. While for many years almost entirely ignored in the country where it was produced, *Medea*, however, has long been deservedly esteemed in Germany as one of the grandest masterpieces of dramatic music; worthy comparison, indeed, with any work of its kind, excepting only Beethoven's *Fidelio*—that unparagoned instance in music of human passion and sentiment expressed in accents of pure and elevated sublimity. In many of his numerous stage works Cherubini has proved his possession of a high order of dramatic power, as well as of that severe sublimity and grandeur of style which is also admirably displayed in his great church music. The constructive faculty, however, was so strong with him that he sometimes pursued his musical thought with a prolongation and over-elaboration that outlast the interest of the dramatic situation, and somewhat interfere with the general illusion of the scene by a too evident preponderance of constructive musical art over the spontaneous expression of sentiment. The art, however, so displayed is so admirable and so exceptional in skill and power as to be welcome in every instance; especially in these days of superficial musical training and shallow pretence in dramatic composition. Perhaps the two most perfect stage works of Cherubini are *Les Deux Journées* and *Medea*—the former yet to be worthily performed on our opera stage, the latter admirably given at Her Majesty's Theatre. The chief hindrance to the frequent hearing of this great work has been the extreme difficulty of the vocal writing, especially in the character of *Medea* herself, which requires, moreover, an actress of an exceptional tragic power. It is to Mdle. Tietjens' possession of both requisites that we owe the performance here of Cherubini's great opera—a work which should be more frequently heard as a study of what is pure and noble in musical art, and as some counterpoise to the crude inflated inanities which now frequently passes current as composition. Although slightly affected by hoarseness, Mdle. Tietjens' performance of *Medea* exhibited all those high vocal and dramatic qualities which have before rendered it a display of power, in both respects, ranking with her *Fidelio*, *Iphigenia*, *Donna Anna*, and other of her best efforts in musical tragedy. Declamatory force and demonstrative passion, intense but dignified grief and pathos, were by turns the marking features of this performance. Her first scene, where *Medea* removes her veil and discovers herself to Creon and Jason, was a fine piece of impassioned recitation, admirably supported, too, by Mr. Santley as the King, who gave the denunciations of Creon with noble energy. *Medea*'s air, on the other hand, "Dei tuoi figli," was a touching display of the grief of the deserted wife. The great duet which closes the first act (a grand piece of dramatic writing), in which *Medea* upbraids Jason and threatens him with vengeance for his approaching marriage with Dirce, was splendidly given, both by Mdle. Tietjens and by Signor Mongini, whose first performance of Jason was not only a great improvement on his previous representation, but also one of the best of this artist's various impersonations. *Medea*'s air in the second act, "A *Medea* degna," in which she implores mercy from the wrathful Creon, was another instance of Mdle. Tietjens' powers of pathetic expression; and in the following scene with Jason Signor Mongini was also admirable for his impressive earnestness of style. Excellent, also, on both sides was the delivery of the beautiful and elaborate duet near the end of the second act, where *Medea* alternately reproaches Jason and supplicates him for the restoration of her children. In *Medea*'s declamatory recitative, and her pathetic air at the commencement of the third act, "Del rio dolor," expressive of her hopeless despair, and up to the tragic climax of the opera, Mdle. Tietjens' singing and acting were characterized by impulsive yet dignified energy, and grandeur of vocal declamation, which it would be difficult to parallel on the lyric stage of the day. Her delivery of the long recitative before the temple, commencing "Ma che! son io *Medea*," in which she struggles between her love for her children and her determination of vengeance on their father, was a splendid piece of impassioned singing. We have already spoken incidentally of Signor Mongini's capital performance as Jason, and must now specify his air in the first act, "Or che sciolto," in which he congratulates himself on his supposed freedom from the terrible *Medea*—one of those quiet pieces of vocal expression which are more difficult to render effective than a brilliant *bravura* song. Signor Mongini gave this with all the beauty of tone and command of the higher notes of the chest voice which are usual with him; and with an unbroken flow of *cantabile* and an absence of sudden spasmodic effort, which we have been glad to notice several times of late as a welcome departure from a practice which Signor Mongini used occasionally to indulge in, to the prejudice of his many high merits. We have already referred to his excellent singing in the great duets with *Medea* in the first and second acts—equally admirable was his delivery of various pas-

sages of declamatory recitative up to the final climax of horror and passion; altogether constituting one of the best and most equally sustained of Signor Mongini's various performances. The part of Creon was, as in former seasons, most impressively rendered by Mr. Santley. His solo in the first act, "Deh! veglia," in which he invokes a blessing on the approaching union of his daughter Dirce with Jason, was given with intense yet refined expression; while the following fine declamatory scene with *Medea* was, on each side, a masterpiece of musical declamation; as may also be said of various other prominent incidental passages. The small part of Neris was, as formerly, most efficiently filled by Mdle. Sinico, who gave her principal air, "Si, le pene," with genuine pathetic expression. The *obbligati* passages for bassoon solo interspersed in the accompaniments to this air were played with much refinement of tone and execution by M. Raspi. The part of Dirce received much more justice on this occasion from Mdle. Baumeister than from its former representative. This young lady's voice is a pure light soprano of fresh and musical quality, and she sings with good intonation and much quiet grace and genuine expression. Her air in the first act, "Imen, vien dissipar," was received with great and deserved applause. The *obbligati* flute passages with which this song is plentifully embellished, were played by Herr Svendsen with rare beauty of tone and refined finish of style and execution. Prominent also, in the following scene, was the *obbligato* oboe playing of M. Crozier—these exquisite instrumental details, which Cherubini has scattered with such a free yet skilful hand in the instances referred to, being conspicuous alike for their own beauty and their admirable execution on this occasion. The subordinate characters of Lania and Clyte were efficiently filled by Mdle. Marini and Madame Tagliacoco. The splendid, frequently sublime, choral music of this truly grand opera was extremely well sung; an occasional want of *piano* being almost inevitable from the excessive use made by Cherubini, in the choruses as well as in the solos, of the extreme high notes of the voice. The beautiful chorus, "Dirce, a te vien," following the march which welcomes the approach of the victorious Jason—the sublime choral hymn, "Figlio di Bacco," in which a vocal *canto fermo* is sustained in admirable contrast to the movement of the instrumental march—the following bridal chorus, so full of fresh melodious beauty—with other incidental choral passages, such as that magnificent, although brief, burst of general horror at the first appearance of the dreaded *Medea* ("Medea, giusto ciel!"), all were given with excellent effect; while those rich and elaborate orchestral details which render this opera apart from its higher merits, a study merely for its instrumentation, were played with admirable spirit and precision, the noble overture and the splendid symphonic storm movement preceding the third act having produced a profound impression. The connecting passages of recitative added by Signor Ardit, the conductor, are most judiciously and skilfully interwoven; and the entire performance is a memorable incident of the season. That the opera should have been so seldom given since its production here in 1865, and only once this year, is a fact that would almost tend to weaken a belief in the supposed progress of musical taste among the English public, since Cherubini's *Medea*, compared to some favourite modern operas, is almost as the sublimity of Milton to the broad-grin style of modern burlesque. One could almost wish for some form of art-tyranny to enforce the frequent performance of such a work, as corrective to a too prevalent frivolity of taste.

H. L.

Why Mr. Mapleson puts off the production of *Medea* until after the conclusion of his regular season it would be difficult to say. Last year Cherubini's masterpiece was postponed until Mdle. Tietjens took her benefit at one of the extra performances; and this season it was again reserved for the "cheap nights" with which the manager is wont to conclude his annual campaign. The theatre was by no means full on Tuesday, but yet the majesty of the work laid hold of the audience, and their silence gave token of the interest with which they listened to the old Greek fable. If such an impression is produced by the opera on people who are exhausted in mind as well as body by the turmoil of an unusually eventful season, what would not be the effect of the work were its magnificence made manifest to the connoisseurs who, in the spring, after six months' abstinence from opera, thirst for music of any and every kind? Besides, if it were given earlier there would be a chance of *Medea* being performed more than once in the season, and it is just one of those very few operas which, like mountains, seem to grow larger, to gain in height and breadth, and fullness, and beauty, the longer and the more lovingly they are looked at. Moreover it is reasonable to suppose that the singers' voices will be more capable of bearing fatigue at the beginning than at the end of a season. And it is probable that no opera ever written makes such constant and cruel demands upon the artists, especially upon the *prima donna*, as *Medea*. Even Mdle. Tietjens, most indefatigable and self-unsparing of *soprani*, whom no amount of work ordinarily affects, betrayed on Tuesday the results of the season's incessant

toil; not that there was any falling off in the iron framed lady's energy or power. There is no one else on the stage who would even attempt such an exacting rôle with any probability of success; and it is much to Mdle. Tietjens' credit that in this, the most difficult of existing operas, she gathers the richest laurels. From the time that Medea, veiled from head to foot, breaks in upon the betrothal of her husband to Creon's daughter, until her vengeance satisfied with the death by poi-on of Dirce and the murder of Jason's children, she disappears from view, borne away to the infernal regions on a dragon-drawn chariot, the fateful figure of the Colchian sorceress holds undisturbed possession of the spectator's interest. During almost all this time Medea is on the stage declaiming a succession of *scenas*, any one of which would be more than enough to tire out any ordinary singer. But Mdle. Tietjens, beginning at full power, carries out her intention to the very last note with unflinching force. Dirce, the Glauca of Euripides, is now personated by Mdle. Bauermeister instead of Miss Laura Harris, much to the enhancing of the effect of the music; and Signor Mengini, with his superb voice, replaces the hard, grating organ of Dr. Gunz. The other characters have still their former admirable representatives, Mdle. Sinico being again a perfect Neris, and Mr Santley, although the part is a trifle too low for him, a most impressive Creon. The chorus and band are both excellent, and the performance altogether does infinite credit to Signor Arditi.—C. C.

DURHAM CATHEDRAL CHOIR.

(From an "Occasional.")

The trial for the vacant alto stall in this, the finest cathedral choir in the three kingdoms, took place on Tuesday and Wednesday, the 16th and 17th of last month. The vacancy was caused by the resignation of Mr. W. Bates, who had held the appointment upwards of twenty-one years. It has been the custom* which from long usage becomes the rule, for members of this choir who, on account of long services or loss of voice, retire, to do so on *full pay*—a rule which ought to prevail in all cathedrals. It is most certainly a great shame, and scandal to Deans and Chapters, the enormity of which cannot be too much exaggerated, that men who have served the best years of their lives in singing the praises of God in His Temple, should, in their old age and when their voices have failed them, be left to the tender mercies of the world, with slender incomes, and often with none at all, to exist, as is too often the case, we fear, in some cathedrals; but we are happy to say, that the liberal minded Dean and Chapter of Durham cannot have this laid to their charge. But we are digressing. There was a large number of applicants for candidature; but the Dean and Chapter only selected the following eight out of the number to compete—viz.:

Mr. Birch, of the Cathedral Choir of Canterbury; Mr. Herring, of the Cathedral Choir of York; Mr. Leake, of the Cathedral Choir of Lichfield; Mr. Newby, of the Cathedral Choir of Winchester; Mr. Noble, of the Cathedral Choir of Peterboro; Mr. Smith, of the Cathedral Choir of Manchester; Mr. Tuke, of New College Choir, Oxford; Mr. Walker, of the Cathedral of Armagh (Ireland).

The trial commenced on Tuesday, immediately after morning service, the very Rev. the Dean, Archdeacon Prest, and Professor Chevallier being present. The Precentor superintended the trial, &c. of the candidates. The following is the order of trial,† with the anthems sung by each:—

TUESDAY (11 o'clock).—1. Mr. Birch.—"He was despised" (*Messiah*), Handel. Mr. Birch sang the solo very well; but his voice, though sweet, is not sufficiently strong to give due effect to this song—his high notes are not clear enough, neither does he possess the sustaining power requisite to make the beauties of this creation of Handel's genius properly felt.

2. Mr. Herring.—"O Thou that tellest" (*Messiah*), Handel. Mr. Herring's voice is limited in compass, and lacking in power to fill so substantial a building as Durham Cathedral; he sings, however, with taste and expression.

3. Mr. Leake.—"I will seek unto God," (Greene). This gentleman has a good voice, and sang this fine anthem very well. He was joined in the duet by Mr. David Lambert.

4. Mr. Newby.—"Acquaint thyself with God," (Greene). A good voice, wanting in power. Mr. Newby sang the anthem very well.

5. Mr. Noble.—"Return, O God of Hosts" (*Samson*), Handel. Has a good round high voice, which, we are inclined to think, we did not hear to its fullest extent, as Mr. Noble did not seem to open his mouth sufficiently to let the tone escape; he sang the solo very well.

6. Mr. Smith.—"O Thou that tellest" (*Messiah*), Handel. Mr. Smith has a strong and very fine voice, and sang this solo with much taste, and succeeded in making his power and abilities apparent to all.

* According to the statutes, we suppose.

† They sang in the alphabetical order of their names.

7. Mr. Tuke.—"He was despised" (*Messiah*), Handel. Mr. Tuke's voice is of beautiful quality, great power, and large compass; he sang the solo exceedingly well, displaying much taste and great sustaining power.

8. Mr. Walker.—"He was despised" (*Messiah*), Handel. This gentleman's voice is also of excellent quality, and his singing was much admired.

The Rev. the Precentor then selected Purcell's anthem, "Rejoice in the Lord," the trio of which each candidate was requested to sing. This selection was evidently made with the intention of weighing the voices of each with those of the members of the choir. Messrs. Webster, Whitehead, Price, and Lambert, &c., in succession, joined in the trio with each candidate. All sang well in the trio; but it was evident that the voices, singing, and expression of the following three—viz., Messrs. Smith, Tuke, and Walker, were finer and of a more telling nature than the other five. This closed the trial for to-day.

WEDNESDAY.—The trial commenced this morning after service, as yesterday. A great many people remained, as on the previous day, to hear the trial to the end. It was expected that the Dean and Chapter would have reduced the number (as might have been safely done) by at least one half, if not more, for to-day's trial; but to the surprise of those capable of judging, this was not done; all had to sing again—and though several sang better this day than on the Tuesday, still the interest of the trial was noticeably centred on the few.

1. Mr. Birch.—"O Thou that tellest." Sang very well.

2. Mr. Herring.—"Then shall be brought to pass," Duet from *Messiah*. Sang very well; but it was too high for his voice.

3. Mr. Leake.—"He was despised." Sang very well; but wanting sustaining power.

4. Mr. Newby.—"O Thou that tellest." Neatly sung.

5. Mr. Noble.—"He was despised." Well sung.

6. Mr. Smith.—"That I may see." Alto solo from Purcell's fine anthem, "O give thanks." Mr. Smith's slight and scarcely perceptible cold of yesterday, had become much worse this morning, and consequently his singing was not so good in this anthem.

7. Mr. Tuke.—"Return, O God of Hosts" (*Samson*). Was in fine voice, and sang this even better than he sang yesterday.

8. Mr. Walker.—"Then shall be brought to pass" (*Messiah*). Sang very well. Mr. Webster joined in the above duet with Messrs. Herring and Walker.

It now became evident how the trial would terminate, if the "sight-singing" ordeal was got through with credit. All the candidates were requested to adjourn to the Chapter House, and each was sent for in turn to sing the solo, "One thing have I desired" (*Psalms* xxvii. 4). This solo was composed especially for the occasion by Dr. Armes, and though by no means difficult, it served to show the very varied reading capabilities of each, and will be, when put in an anthem, and well sung, an effective solo. The words were very *apropos* for the occasion, and it must have struck the candidates that the "one thing desired" by each was the "vacant stall."

Mr. Birch got through well; Mr. Herring got through exceedingly well; Mr. Leake got through pretty well; Mr. Newby got through fairly; Mr. Noble got through fairly; Mr. Tuke got through well; Mr. Walker got through fairly; Mr. Smith got through pretty well.

This mode of trial, viz., the bringing of all the candidates together the first day, for competition, has always prevailed in Durham, with the exception of the last trial; and it was thought on that occasion that the departure from it was a great mistake. The reading test terminated the affair. As expected by good judges, Mr. Tuke was appointed at once, and *sworn in* on the following Saturday. Mr. Tuke has the finest voice of the eight—indeed, his voice cannot, we think, be surpassed by that of any alto voice in any cathedral in England. He also sang the best throughout, and is a good reader, and if there have been differences of opinion on the wisdom of late appointments, or if they have been considered by some unsatisfactory, we feel quite sure that there can be but one opinion on the result of this trial, and that is, that the Dean and Chapter have appointed the best man. The stipend at Durham is upwards of £155 per annum. Mr. Tuke's appointment will cause a vacancy in New College Choir, Oxford, at a salary of £110 per annum.

MAYENCE.—A concert was given on the 10th ult., under the direction of Herr F. Lux, in aid of the Freiligrath Fund. The performers were the members of the various vocal associations of the town, and the following were among the pieces performed: the Overture to *Iphigenia in Aulis*; a Hymn for Male Voices, Duke Ernest; "Liedesfreiheit," Marschner; Overture to *Die Heimkehr*, Mendelssohn; "Ruhe in der Geliebten," F. Lux; and "Festgesang an die Künstler," Mendelssohn. MILAN.—The persons connected with the Scala and the other theatres formerly subsidized by the government have appointed a committee for the purpose of petitioning the latter to restore the grants at present discontinued, as otherwise it is a question whether the above theatres can exist.

Letters to Well-known Characters.

TO JOSEPH LANGFORD, Esq.

SIR,—I fear that theatrical criticisms published on Sundays cannot be worth much. The rival newspapers, the *Observer* and the *Sunday Gazette*, dissect at considerable length the acting of the noble and gentle amateurs who have taken the Holborn Theatre for a week, and are exposing themselves on these boards nightly in screaming farce for charity's sake. The *Sunday Gazette* condemns the Marquis Townshend and his friends as by far the worst company of actors that ever disgraced a stage—as “the most hopeless, helpless, incompetent sticks its critic has ever had the ill-luck to see manœuvring on the stage.” The *Observer*, on the contrary, pronounces Lord Townshend's *troupe* to be “a clever body of amateurs,” says that they appear to the greatest advantage in burlesque, and avers that their “comic dancing” and “break-downs” do them the greatest credit and well deserve the encores they elicit from delighted audiences.—Your obedient servant,
King and Beard, July 31. SAMUEL TAYLOR SHOE (M.D.)

[It is well that Dr. Shoe has turned up at last. Where has he left Dr. Job Head, about whom Sir Flamborough is very anxious, Messrs. House, Grogg, and Pea, Dr. Chidley Pidding, and other Muttonians who accompanied Mr. Ap'Mutton to Heligoland, where he (Ap'M) was so nearly stranded? Further news of this expedition will be cheerfully received by A. S. S.]

TO DISHLEY PETERS, Esq.

SIR,—The object of the Royal Albert Hall was to erect a monument; the project was to make the monument pay. Considered as a memorial, the building will, no doubt, be a remarkable architectural feature in the metropolis; but regarded as a commercial enterprise, its plan and working have been left unmaturing, apparently under the impression that such a project would assuredly take care of itself. The use to which his building is devoted is no immediate concern of the architect; its convenience is frequently an encumbrance on his mind, an impediment to his genius. When he completes and hands over a grand building to public admiration, there ends his function, then is filled the measure of his success. It is no affair of his what may become of it. Folding his arms over an enhanced reputation, he can await with composure what comes next. His chief anxiety is that his building shall not be pulled about and defaced with alterations to accommodate it to an object beyond his particular interest in it. Such care and forethought devolve in the present case upon the Committee of Direction, composed indeed of the most eminent in taste, in science, and in art; but I am sure these noblemen and gentlemen will find no offence in the remark that no member of their distinguished body has had any experience in or even acquaintance with the requirements and working of those entertainments which should be the chief objects of the undertaking, since, after all, such must be its only support. In fact, and not to put too ridiculous a point upon it, we are all subscribing to a raffle for an elephant—a big thing of course—but when we have won it, what are we to do with it? In a former communication I ventured to point out some objections, believing them to be important ones; I now present others, not as an opponent to the enterprise, but in the discharge of a public duty, and in protection of my interest in the building, to which I am one of the largest subscribers. How is the hall to be lighted? The ceiling is, in round numbers, sixty yards in breadth and eighty yards in length; or, allowing for its curvature, nearly 4,800 square yards in surface, that is, one acre. This acre is suspended at a height of fifty yards. To illuminate such an immense area, and with sufficient intensity of light to carry so great a distance, will, it seems to me, require a special gasometer attached to the building. How is the hall to be warmed? Not without an apparatus as extensive and costly as that in use at the Crystal Palace.

Amongst the entertainments for which the place is designed are scientific and artistic congresses, flower shows, exhibitions of artistic and scientific productions. To accommodate these the central arena has been retained. This space is an oval well twelve feet deep, occupying the centre of the hall. Those persons seated in the front row of the amphitheatre stalls around this hole can see into it; those in the seats behind them or in the boxes can have a partial view of its contents—viz., of that part at the further side of the sunken arena to which they may be placed. The area of this hole being sixty feet by eighty feet will scarcely afford room for any very extensive show, leaving at the same time space for alley ways. It is calculated to seat about 600 persons closely packed; therefore it is needless to observe that when occupied with flowers, models, or what not, it will not afford promenade for 3,000 or 4,000 spectators, who therefore must enjoy the

show seated in their boxes, and stalls, and with the help of their opera glasses. The arena cannot be increased, for the amphitheatre stalls around it are subscribers' seats. The orchestral space cannot be made available, for it is on a pitch, rising bench above bench. Such a ladder is inconvenient for a promenade, and when a congress of scientific men or of artists meets, it is for the purpose of interchange of ideas, and not to afford a show to the public. If placed like a chorus in the orchestra, I cannot see how they can inter communicate; to address them the speaker must turn his back on the public. If such a congress were assembled in that extraordinary hole, the arena, they would be only partially visible and wholly inaudible. When not required for such purposes, it is in contemplation to floor over the abyss and use the space thus acquired for extra stalls; but surely those subscribers who have selected by the plan the choicest amphitheatre seats marked thereon will strongly and very fairly object to find twenty-five rows of choicer stalls interposed between them and the entertainment, thus transforming their front seats into back rows—in fact turning orchestra stalls into pit. It is also in contemplation to open a tier of boxes, under the grand tier; and here again I submit that many persons may have been induced to subscribe for boxes under the impression, that, being few in number, they might be considered the more valuable and select.

Let us now approach the financial question. The renters of Drury Lane Theatre are on the free list, but have no right to a seat unless they find one vacant and unlet, and cannot transfer their privilege nightly. The ticket-holders of the Crystal Palace enjoy similar rights; but, as I observed in my former letter, not only have the box and stall holders in the Royal Albert Hall an assigned portion—being the larger and better part—of the building, but they can sell their seats. Indeed this advantage was urged upon us in the prospectus as a valuable inducement to become subscribers. Therefore, when a monster concert is announced we can place our own moneytakers and checktakers at the doors to sell the best seats at what prices we please, irrespective of the charge of admission made by the *entrepreneur*. If no manager of concerts or entertainments will face such a state of things, it follows that no revenue can be anticipated. Whence is the cost of maintenance to be derived? Who pays the taxes, officers, gasmen, watchmen, cleaners, lighting, heating, insurance, the myriad items in leakage of so great an enterprise, and the huge item of repairs? These outgoings will demand at least £10,000 a year! Where is it to come from? The House of Commons? Do you not hear by anticipation the annual howl elicited from that urbane body when this vote is applied for? There remains, however, a still more ugly financial feature in the affair. In the words of the estimate, we learn that the hall can be built for £200,000. Then why have not Messrs. Lucas undertaken the contract at that figure? They have not done so, but are to be paid whatever the building may cost. Now, in the opinion of many skilled in these matters, it will cost at least £300,000, and our experience in similar works confirms that view. Where is the deficit to come from? Not from the subscribers; our interest is that it shall come from elsewhere; and if from elsewhere, that as much as possible may be spent on the place, of which we own a portion; we have bought a slice of the cake, and the richer it is made the better for us. We are not shareholders in a commercial enterprise, we are compound householders, or rather collective householders. We defy debentures or preference shares; no financial ingenuity can insert a preferential interest between the box freeholder and his possession. When the building, then, has absorbed the £200,000 subscribed and stands unfinished, like a Coliseum in embryo, instead of in ruin, whence will come the deficit required to complete it? The House of Commons? By the terms of our charter we are debarred from exacting any account of the proceedings of those to whom the management of the scheme is confided until one year after the building is completed. A board of railway directors might, in some cases, regard such a clause as a convenience; but I doubt that the noblemen and gentlemen composing the committee under the presidency of the Prince of Wales will use it to stifle legitimate inquiry.—Your obedient servant,
DION BOUCICAULT.

[Mr. Boucicault should, without delay, apply to Mr. Cole or to Mr. John Ella, Director of the Musical Union, and in case of obtaining no answer—a more than likely case—write either to *The Times* or *The Pall Mall Gazette*. No more letters from Mr. Boucicault on this subject can be inserted in the *Musical World*.—A.S.S.]

TO SHIRLEY BROOKS, Esq.

SIR,—When we observed lately that this was Turkey, ever since his Majesty the Sultan had set his foot upon the soil, we never thought that Sir Richard Mayne and the City police would take us literally at our word. But on Thursday, these Pashas of ever so many tails did something which has never been done elsewhere since the Princess of

China, in the story of Aladdin, went through the streets to bathe. Because there was a banquet at the Mansion House they interdicted all wheel-d traffic between Temple-Bar and the Bank from six in the evening till the small hours in the morning. Not a cab or carriage was allowed to pass during that period, except with a ticket to the civic dinner; and passengers to the railways, to business, to duty, to death-beds, to sick people, to country residences, were all ruthlessly turned back, or forced to dismount and trudge. Now, if this really is Turkey, let us know it, and let the thing be carried out completely. Why were the approaches to the Agricultural Hall so shamefully abandoned to a mob during the same hours as to make it a task of helpless tedium, and even danger, to get to the Belgian Bill at all? What law is there to abolish obstruction in Fleet Street which could not apply to Islington, or why should sauce for the Belgian goose be unfit for the Oriental gander? For our part, we appeal in indignation from this worse than Eastern tyranny to his Majesty the Padishah. "Justice O Sultan!" we cry; "for eight hours on Thursday the *adis* and *bashi bazouks* of my Lord shut out from their own city the children of my Lord, whom Allah favour with many such another good dinner. My Lord is merciful, and cannot wish that thousands should go without their own dinner, in order that he may dine. Let him forthwith—in the name of the Compassionate One!—send eunuchs to bowstring Sir Richard Mayne, and let my Lord's servants tie up those dogs, the chiefs of the City police, in a sack, and drop them to Jehanum over Blackfriars Bridge; whereupon his slaves, the Britons, whose faces are blackened, and who have eaten considerably more dirt than they can digest. *Ma-shallah!* will praise his name."—Yours, GROKER ROOBES.

[Whose dogs are we?—sons of burnt fathers! *Be chesm!*—on our eyes be it!—A. S. S.]

TO SIGNOR ADOLFO FERRARI.

SIR,—Mr. J. Mitchell, of the Royal Library, Bond Street, replies, as to fashionable concerts, that the act referred to applies only to "houses kept open for public amusements." Surely, says Mr. Mitchell, the mansions of the Earl of Dudley, Mrs. Gladstone, and Miss Burdett Coutts cannot come within such category? "A Warning Voice" need not be apprehensive. He would infringe no existing law, nor incur any penalty, if he determined to give a concert at his own private residence in behalf of some charitable institution."—Your obedient servant,

EDWARDS WINTERS HENRIES.

TO AUGUSTUS HARRIS, Esq.

SIR,—The walls of Paris are now and have for some weeks been extensively plastered with a portrait, or rather a caricature of Mr. Sothorn as Lord Dundreary, with an eye-glass tightly jammed under his eyebrows, hair and whiskers arranged in exaggerated Dundreary fashion, and a camelia in his button-hole; he is demonstrating that celebrated proposition that he has eleven fingers on his two hands. In some streets you may see as many as a dozen of these portraits all in a row; and lately the bill-stickers, by way of variety, have taken to posting them head downwards. Parisians are immensely *intrigués* to know whose picture this can be; and as his lordship himself would say, a great many never "make it out." The *Liberté* says that a provincial inquiring the other day who was represented by the quaint-looking man counting his fingers, was told—"That is M. Durny, the Minister of Public Instruction, giving a lecture on arithmetic!"—Yours, &c.,

CAPER O'CORBY (Bart).

TO TOM TAYLOR, Esq.

SIR,—There can be no doubt that amateur theatricals, are, generally speaking, sorry affairs, and deserve all that has been said in their dispraise. There are, of course, exceptional cases. It occasionally happens that some gentlemen who, though not professional actors, are not devoid of histrionic talent, combine to give a performance for a specific object of benevolence. Such, for example, were the recent entertainments in aid of the Bennett Fund and the Gray Fund. On such occasions a generous latitude may be allowed. Nor need we be very severe upon those modest Thespians who now and then get up theatricals in a quiet unostentatious manner for the mere fun of the thing, and simply to gratify their own immediate circle. But the case is very different when we find a number of gentlemen chiefly remarkable for their dearth of dramatic talent, opening one of the large public theatres on their own account for a stated number of nights and entering into competition with regular actors and managers. Such an exhibition savours of vanity, and is not to be justified upon any plea either of honour or expediency. The indignity to the drama is unquestionable; the gain to charity more than doubtful.—I am, Sir, yours very obediently,

SALMON HERRING FISH.

TO SUTHERLAND EDWARDS, Esq.

MY DEAR SUTHERLAND EDWARDS,—In the year 1782, a Leipzig tradesman inserted the following notice in the *Leipziger Zeitung*: "A certain

individual, of the name of Mozart, in Vienna, has had the impudence to spoil my drama of *Belmonte und Constanze*, by turning it into an opera-book. I hereby most solemnly protest against this infringement of my rights, and shall take further steps in the matter. CHRISTOPH BRETZNER, author of *Das Räuschen*," etc. What say you to this?—Yours always,

HORACE MAYHEW.

[The man who "did" the book for *Belmonte*, &c. (*Il Seraglio*), was one Staphanie. Ask Joseph II.—A. S. S.]

MIDLE. ADELINA PATTI, who is at present at Boulogne-sur-Mer, is engaged for the Grand Festival to be held at Lille on the 15th inst., in commemoration of the union of that thriving town with France two centuries since. The Emperor Napoleon and the Empress Eugénie will honour the festival with their presence.

MADAME SEBBI FLEMING'S CONCERT.—Madame Fleming, who gave her first pianoforte recital on Thursday, the 18th ult., at St. George's Hall, endeavoured, not without success, to make good her claim to public recognition. She played Beethoven's *Moonlight Sonata*, Weber's "*Moto Perpetuo*," Mendelssohn's *Andante* and *Rondo* in E, three romances by Mr. Howard Glover, her instructor, and a *ta-à-à-à* by Stephen Heller. It is to her credit rather than the reverse that she was most successful in the most classical authors whom she chose for interpretation, but in all she showed the results of good teaching applied to natural aptitude. She was supported by Miss Eleanor Glover, granddaughter of the late celebrated actress, a very young lady, who has a pure soprano voice of nice quality, and who, when she had overcome the nervousness incident to the first public appearance of a girl of sixteen, gratified the audience so much that she was encored in her second song, "*Home, sweet Home*." Miss Urquhart and Mr. G. F. Jeffreys also sang, the latter being called upon to repeat Mr. Glover's song, "*The Monks were jolly Boys*" (*once too often*).

THE FOREIGN BANDS IN PARIS.—A large crowd assembled to hear the Austrian band in the garden of the Tuileries on Tuesday afternoon. The pieces were: "*Wurtemberg*" march by Zimmermann; overture to *Rienzi*, Wagner; "*Morgenblätter*" waltz, Strauss; "*Marche aux Flambeaux*," Meyerbeer; and "*Annette*" polka, Zimmermann. After the band had commenced their Majesties came from the Tuileries in an open carriage, and the Austrian musicians played "*Queen Hortense*," amid loud applause. When the Emperor and Empress had returned to the Tuileries, the foreign military bands assembled in the reserved garden, and performed before their Majesties a farewell serenade, each band executing its national hymn. The public, in great numbers along the railings which separated the two gardens, applauded heartily. The Emperor addressed the performers a few words of thanks, and then made a distribution of decorations and medals. Colonels Tolmacheff and Schmidt, the former commanding the Russian and the latter the Austrian regiment to which the bands of the two nations respectively belong, received the Cross of Officer of the Legion of Honour. Each band-leader was named knight, and the military medal was given to the performers without exception. M. Jonas, secretary to the Committee of French Military Bands, received the first cross. The musicians withdrew penetrated by so flattering a termination of their visit.

SIGNOR SCHIRA'S OVERTURE.—At the last New Philharmonic Concert the overture to Signor Schira's opera, *Niccolo de' Lapi* was performed, and, although, from its being the first piece in the programme, it was interrupted by the noise of the people arriving and looking for their places, yet it was most favourably received, and is, indeed, deserving of a favourable reception. *Niccolo de' Lapi* was composed for Her Majesty's Theatre, and was produced in 1863. Its success was marked; but was entirely owing to the music and to the excellency of the performance, which embraced the names of Mdlles. Tietjens, and Trebelli, Signors Giuglini, Bettini, Gasier, and Mr. Santley. The overture is written in a bold, dashing style, with a liberal display of brass instruments and instruments of percussion, and would be wonderfully well adapted for a military band. In the overture—as, indeed, throughout the whole score—Signor Schira proves himself a thorough master of orchestration. The band played the overture as well as it possibly could be played, and Signor Schira himself conducted—being, as we need hardly inform those acquainted with musical matters, a skilful and practical wielder of the bâton.—*Morning Herald and Standard*.

AGRICULTURAL HALL.—In consequence of the great success attending the concerts given at this hall, and the attractions of the decorations of Messrs. De-fries and sons, the concerts will be continued for a limited number of nights. The company include some celebrated artists from the Royal Italian Opera, the Philharmonic Society, &c. The principal solo performers are Messrs. Levy, Lazarus, Pratten, Hughes, Harper, Hill, Nichol-on, Hawkes, Pharesy, &c., the Brothers Sauret; and the singers: Mdlle. Liehart, Mr. George Perren, &c. Conductor, Mr. F. Kingsbury.

AN AMERICAN COMPOSER.*

An event occurred on Friday evening, the 21st June, which excited much interest in the musical and artistic world. Mr. George F. Bristow, the well-known and talented American composer, had sat for his portrait to Mr. B. Irwin, an artist of repute, intending to purchase it, but some of his friends and admirers seized hold of the opportunity to show at once their estimation of him as a musician, and their esteem and respect for him as a man, by purchasing and presenting it to him. As soon as the portrait was finished, the date of the presentation was decided upon, but it unfortunately fell so late in the month of June, that a large number of the subscribers were absent in the country. The meeting was not as large as was anticipated, but it was a truly representative one. Major-General Sandford, one of Mr. Bristow's oldest friends, was called to the chair and announced Robert D. Holmes, Esq., late Grand Master of the F. A. M.'s, of the State of New York, as the orator of the evening.

Mr. Holmes, in presenting the gift in the names of the subscribers, made some eloquent and pertinent remarks upon the musical growth of America, and the necessity of fostering the talent that rises above the surface, so that music as a creative art may take its stand in this country side by side with the great painters, poets and inventors. He traced Mr. Bristow's career up to the present time, showing how he commenced his musical life in an orchestra, gaining all the varied and necessary information, in, probably, the roughest school of the art, but certainly the most practical. He then brought him before the audience as a symphony writer, and as the only representative of that, the highest form of music, that America has yet produced, others having simply attempted programme music. He stated how the symphonies and overtures of Mr. Bristow had been performed, with distinguished success, at the New York Philharmonic Society, and afterwards, by Jullien, in this country with his celebrated orchestra, who was so impressed by their beauty, that he took copies with him, and performed them with like success at his concerts in Europe. So that Mr. Bristow has a European reputation, as the only symphony writer that America has produced.

Mr. Bristow responded to Mr. Holmes' speech with much feeling and modesty, and General Sandford then adjourned the meeting from labour to refreshment. Our reporter has left no positive record of the proceedings of the evening, further than that General Sandford's health was very cordially drank, to which the General responded in his usual terse and happy style, and that afterwards the health of every art and science was duly proposed and responded to, and that the very best and kindest feeling prevailed until the company adjourned at eleven o'clock, passing in file before the portrait and saluting it. Honour to the composer and painter. We would remark, that no testimonial of admiration and esteem was ever more cordially tendered, or more entirely deserved. Americans should be proud of their one representative man in music, and prove their estimation of his mental and moral worth, by stamping the production of his new and truly fine oratorio, *Daniel*, with the seal of success, artistic and pecuniary.

Mr. Holmes then alluded to the brilliant success of Mr. Bristow's American opera, *Rip Van Winkle*, which was produced at Niblo's Garden by Miss Louisa Pyne, and ran for nearly thirty nights, and would to-day hold the stage, only we have had no English operatic company competent to produce it. This is the opera which Mr. Maretzek offered to produce, but who, after several hundreds of dollars were expended in procuring a translation and the necessary parts of the opera, did not produce it. Mr. Holmes also alluded to the production of Mr. Bristow's first grand oratorio, *Praise to God*, proclaiming it a work of distinguished merit, and stated the fact of the advent of his new great work, the oratorio of *Daniel*, which the Mendelssohn Union will produce in the Fall, and which reliable critics pronounce his finest and most striking composition. Mr. Holmes, whose remarks were received with much enthusiasm, concluded, after highly complimenting the artist, by saying that he looked upon Mr. Bristow as the "Coming Man" in American musical art. Our reporter, who was present, though unrecognized, thinks that one who has so successfully entered the field with symphonies, overtures, opera and oratorio, might reasonably be considered as a man that had already come. We think our reporter is correct.

ROME.—The Abbé Liszt's oratorio, *Christus*, was produced for the first time, on the 6th ult., during the late centenary festival.

HOMBURG.—The Italian operatic company will give performances every Tuesday and Saturday, during August and September. The programme of the German operatic company includes for the same months, *Faust*, *Ripetto*, *Troatore*, *Ernani*, *Il Barbiere*, *Othello*, *Guillaume Tell*, *Linda di Chamouni*, *La Fille du Régiment*, *Lucrezia Borgia*, *La Favorita*, *Les Huguenots*, *Robert le Diable*, and *Le Prophète*.

* From *Watson's New York Art Journal*.

THE PRESS IN PRUSSIA.—The *Cologne Gazette* of Tuesday presents, in place of its usual leading article, a column and a half of blank space. An article objected to at the last moment was taken out and not replaced.

NUREMBERG.—*Die Reise nach China*, *Pariser Leben*, and *Blaubart* will be among the novelties next season.

ROTTERDAM.—At a recent concert given by the Musical Union, "Symphonia," under the direction of M. van Leeuwen, a Concert Overture, *Böhme*; Pianoforte Concerto (D minor), Mendelssohn; Symphony, No. 1, Beethoven; and Pianoforte Pieces, Jaell and Chopin, were performed.

BARCELONA.—Sig. Steger will appear next winter at the Teatro del Liceo.

BASLE.—Herr A. Langert, composer of the opera entitled *Die Fabier*, which will shortly be produced at the Royal Operahouse, Berlin, has accepted the post of conductor at the Town-Theatre here.

NEW MUSIC RECEIVED.

LAMBORN COCK & Co.—"Organ Voluntary," by J. McMurdie.
LONGMANS & Co.—"Part-Music for Soprano, Alto, Tenor, and Bass"—edited by John Hullah. Secular Series, No. 9.

Advertisements.

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat.

HAS maintained its high character for a quarter of a century; and the flattering testimonials received from Grisi, Persiani, Lablache, and many of the Clergy and Statesmen, fully establish its great virtues. No Vocalist or public speaker should be without it. To be obtained of all Wholesale and Retail Chemists in the United Kingdom.

THE VOICE & SINGING
BY
ADOLFO FERRARI.

The great success of Signor ADOLFO FERRARI's celebrated method for The FORMATION and CULTIVATION of the VOICE for SINGING, has necessitated a NEW EDITION (Revised and Augmented), price 12s.

London: DUNCAN DAVISON & Co., 244, Regent-street, W.

And may be obtained of Signor FERRARI, at his residence, 32, Gloucester Terrace Hyde Park, W.

"I'M AN ALSATIAN"

("Je suis Alsacienne"),

The celebrated Duet from OFFENBACH's *Conversation Alsacienne*,

"LISCHEN ET FRITZCHEN,"

As sung by Madame Trebelli and Jules Lefort at the State Concert, Buckingham Palace, and by Miss Robertine Henderson and Mr. Whiffin before His Royal Highness the Prince of Wales.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

NEW SPANISH SONG,

"THE BEAUTIFUL DAUGHTERS OF SPAIN."

Written by MRS. WILLIAM CRAWFORD.

The Music composed by AUGUSTUS GREVILLE.

Price 3s.

"One of the most charming and brilliant songs of the present day."

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

NEW CONTRALTO SONG,

As sung by Mdlle. DRASSEL, Miss JULIA ELTON, Madame LAURA DAXTER, Madame SACERBRET, etc.,

"THE HINDOO WIDOW."

Written by HENRY FORBES WHITE.

The Music composed by WELLINGTON GUERNSEY.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published

"FAIRY FOOTSTEPS,"

CAPRICE FOR THE PIANOFORTE.

By FREDERICK BOWEN JEWSON.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

THE GREAT SUCCESSES

AT THE

Belgian Ball & Concert

WERE

DAN GODFREY'S

Belgian Quadrille

AND

Belgravia Waltz.

Price 4s. each, Solo or Duet.

CHAPPELL & Co., 50, New Bond St.

NEW SONGS.

We'd better bide a wee.

By CLARIBEL. Sung by Mdle. LIEBHART, 4s.

Clochette.

By JAMES MOLLOY. Sung by Madame SHERRINGTON. 4s.

When all the World is Young.

By ELIZABETH PHILP. The Words by the Rev. CHARLES KINGSLEY. Price 3s. Sung by Mr. PATEY.

"This is a song which, sung with spirit and feeling, will not speedily be forgotten."—*Illustrated News*.

Will he come?

By ARTHUR SULLIVAN. Sung by Madame SAINTON-DOLBY and Miss WYNNE. 4s.

Clear and Cool.

By DOLORES. The Words by the Rev. CHARLES KINGSLEY. Companion to "The Brook." 3s.

Sleep.

By DOLORES. The Poetry by Keats. 3s.

Bye-and-bye.

By VIRGINIA GABRIEL. Sung by Madame SAINTON-DOLBY. 4s.

Love came playing.

By VIOLETTA. 3s.

"A genuine tune that at once catches the ear."—*Musical Standard*.

Give.

By ARTHUR SULLIVAN. Sung by Miss EDITH WYNNE. 3s.

Out on the Rocks.

Composed and sung by Madame SAINTON-DOLBY. 4s.

Kathleen's Answer.

By CLARIBEL. Being a reply to "Come back to Erin." 3s.

All Along the Valley.

By ALFRED TENNYSON. The Music by CLARIBEL. 3s.

Only at home.

By VIRGINIA GABRIEL. Sung by Madame SAINTON-DOLBY. 4s.

The Portrait.

Composed and sung by Madame SHERRINGTON. 3s.

Strangers yet.

By CLARIBEL. Sung by Madame SAINTON-DOLBY. Tenth Edition. 4s.

BOOSEY & CO., 28, HOLLES STREET, LONDON

READY THIS DAY.

NEW
PIANOFORTE PIECE,
Les
Braves Belges

BELGIAN MARCH

INTRODUCING THE

Belgian National Air,

BY

GERALD STANLEY.

Price Three Shillings.

METZLER and CO.,
37, GREAT MARLBOROUGH ST.
LONDON, W.

SYDNEY SMITH'S
FOUR
New Pieces.

"Eloquence,"

MELODY.

PRICE FOUR SHILLINGS.

"L'Arc-en-ciel,"

MORCEAU ÉLÉGANT.

PRICE FOUR SHILLINGS.

"Memories of Home,"

ROMANCE.

PRICE FOUR SHILLINGS.

"Fra Diavolo,"

FANTASIA ON AUBER'S OPERA.

PRICE FOUR SHILLINGS.

LONDON:

ASHDOWN & PARRY,
18, HANOVER SQUARE.

THE NEW MODEL COTTAGE PIANOFORTE

BY
D'ALMAINE & Co.,
LONDON.

A very handsome Instrument, 7 Octaves, full Fretwork,
Ivory-Fronted and Registered Keys; Carved Pilasters, &c.

27 Guineas in Rosewood.

30 Guineas in Finest Walnut.

Warranted the Best in the Trade.

PROFESSIONAL TESTIMONIAL

respecting the PIANOFORTES of D'ALMAINE & Co.,
with a few of the Signatures:—

"We, the undersigned Members of the Musical Profession, having carefully examined the Pianofortes manufactured by Messrs. D'ALMAINE & Co., have great pleasure in bearing testimony to their merits and capabilities. It appears to us impossible to produce Instruments of the size, possessing a richer and finer Tone, more elastic touch, or more equal temperament; while the elegance of their construction renders them a handsome ornament for the Library, Boudoir, or Drawing-room."

(Signed)

J. L. Abel
F. Benedict
H. R. Bishop (Knight)
J. Blewitt
S. Brizzi
Theodore Buckley
F. Chatterton
J. B. Chatterton
T. P. Chipp
J. E. Cronin
P. Delavanti
C. Desanges
H. Devall
Henry Distin
Theodore Distin
Alexander Esain
John Fawcett
George Field
E. J. Fitzwilliam
Kathleen Fitzwilliam
W. Forde
G. A. Franks
I. J. Fraser
H. G. Gauntlett, Mus. Doc.
M. Geary
George Genge
Ad. Gollnick
Stephen Glover
J. W. Glover

F. G. Griffiths
William Griffiths
W. Guernsey
E. Harrison
D. Howell
J. Harroway
H. F. Hasse
J. L. Hatton
Catherine Hayes
H. F. Hemy
Henry Hayward
W. H. Holmes
J. L. Hopkins, Mus. Bac.
F. B. Jewson
G. F. Kiallmark
T. Knowles
Wilhelm Kube
Edward Land
G. Lanza
Alexander Lee
A. Leffler
E. J. Loder
H. Macco
H. S. May
C. Minasi
W. H. Montgomery
S. Nelson
E. J. Nicholls
G. A. Osborne

Henri Panofka
Robert Panorma
Henry Phillips
John Parry
F. Praeger
J. Rafter
W. Rea
H. Redl
Tommaso Rovedino
Sims Reeves
E. F. Rimbault, LL.D.
G. H. Rodwell
A. R. Reinagle
F. Roedel
F. Romer
E. J. Russell
John Sewell
A. Sedgwick
C. M. Sola
Emerick Szekely
J. Templeton
John Thomas
F. Weber
H. Westrop
J. Waddington
T. H. Wright
C. C. Wigley
&c., &c., &c.

WALMER ROAD WORKS,
NOTTING HILL, W.

HUTCHINGS & ROMER

BEG to inform the Trade and Profession that they
have purchased the Copyright, from

MESSRS. D'ALMAINE AND CO.,

of the following Important Works, viz:—

"BLOOM IS ON THE RYE."
BISHOP.

"DERMOT ASTORE."
CROUCH.

"KATHLEEN MAVOURNEEN."
CROUCH.

**HAMILTON'S
STANDARD ORGAN SCHOOL.**

**LODER'S
CELEBRATED VIOLIN TUTOR.**

AND A LARGE NUMBER OF

**BISHOP'S
"COPYRIGHT" GLEES AND TRIOS.**

LONDON:
HUTCHINGS & ROMER,
9, Conduit Street, Regent Street, W.